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Sponsorship Of Country Concerts Reported Rising

By KIP KIRBY

NASHVILLE—Corporate sponsorships may soon become as commonplace in country music as they are in rock. So say the majority of Nashville booking agencies, who cite increasing negotiations with large manufacturers interested in entering the country field.

Interest in corporate sponsorship of black concerts is increasing, judging by a recent Pabst Brewing/A&M Records experiment. Page 46.

The success of well-publicized corporate tie-ins between Jovan and the Rolling Stones and Schlitz and the Who, among others, in rock has shown corporations the value of linking their product image with headline acts in carefully-targeted demographic situations. Additionally, the success this year of R.J. Reynolds' Salem Country Gold tour has trailblazed the path for sponsors eyeing the country market. Among the corporate giants pursuing coun-

(Continued on page 39)

Dealers Mull WEA Catalog Move Benefits Of \$6.98 List Said To Outweigh Problems

By JOHN SIPPEL

LOS ANGELES—Leading retailers are ambivalent over WEA's \$6.98 catalog album move (program details, page 58), but they say that the positives outweigh the negatives. Among those chains surveyed: Musicland, Camelot, Turtles, Tower and Flipside.

Racks are thought to be highly critical of the program, but only John Kaplan, executive vice presi-

dent of Handleman Co., would go on the record. He says he's told WEA that his company will refuse \$8.98 product ordered at that price, but now being reduced. Kaplan contends that when "WEA or anybody affects a major change, they should consult with customers. Also, the timing is terrible for this time of year, and the sell-off period isn't long enough."

Among chain executives, Jim Bonk, executive vice president of Stark Record Service, parent of the 135 Camelot stores, says, "The loss of the open tape display incentive plan costs us \$100,000. Then there's the markdown from \$5.08 to \$3.94 that will be tough to live with. I am most concerned about the 30% more volume in units we must do just to wash out."

Bonk, also NARM retail advisory committee chairman, continues, "Are we telling the consumer we have been ripping them off when we drop price \$2 come January 3? In 15 years, whatever leaders like CBS and WEA did, the rest of the labels invariably copied."

"Certainly the WEA move should provide us with a way to sell more

catalog at a good profit level. At 50% more units, it would be real good. But right now, our overall business is pretty good. I know from the NARM retail advisory committee sentiment that my cohorts there in the main want \$6.98. We have consistently sold a lot of that shelf stock at \$8.69."

Bonk says he was puzzled by WEA's failure to compensate its accounts for the loss in devaluation in

(Continued on page 58)

Sales Surge For Pre-Pack Blank Audio Cassettes

LOS ANGELES—Sales of multi-pack blank audio tape are booming, thanks largely to saturation consumer advertising, supported at local level by generous ad allowances.

A canvass of retail chain executives indicates this activity, and that consumer and/or employee contests are extremely helpful in aiding tape sales.

"We just gave away over 500 Maxell wool stadium blankets in a consumer promotion worked out with Russ Zeckner of Cardinal Sales, Indianapolis, manufacturer's reps. You had to buy \$25 or more in Maxell blanks to get the blanket," says Larry Devuono of the Waxworks, Owensboro, Ky.

"Maxell demands a little more price, but they offer great advertising consumerwise and they back up their two-packs best. Both Maxell and TDK helped themselves with our own stores and with our one-stop customers by going all out in promotions at our second annual

(Continued on page 26)

Confab Takes Sober Look At Video's Future

By LAURA FOTI

NEW YORK—The home video industry outlook is one of growth, but such problems as rights clearances, tight purse-strings among program buyers and the lack of originality in programming may inhibit the rate of that growth.

Such was the tone of Billboard's International Video Entertainment/

(Continued on page 37)

'E.T.' Package Sales Allowed; Reorders Nixed

By ROMAN KOZAK

NEW YORK—After a flurry of legal activity in CBS Records' efforts to prevent MCA from selling the "E.T.—The Extra-Terrestrial" storybook (Billboard, Nov. 27), the album is still being sold by retailers and MCA can still advertise it. The latter, however, can at present fill no more orders for the \$11.98 package.

On Tuesday (23), CBS was

(Continued on page 57)

—Inside Billboard—

- **NARM'S TV TEST** for the "Gift Of Music" campaign is finally on the air in four markets. Fifteen to 20 spots are running weekly in each, for the five weeks before Christmas. Conclusions and recommendations will be presented at the NARM convention in April. Page 3.

- **RADIO'S RESPONSE** to declining record sales is, in at least one case, positively helpful. KTXQ Dallas has distributed 250,000 "Q-Cards" offering \$1 and \$2 discounts on albums sold through local Sound Warehouse stores. Page 15.

- **VHD VIDEODISK** launch plans in the U.S. and Europe have been suspended by the four joint venture companies involved. The system's U.S. plant in California is staying open as a "technical presence," however. Page 3.

- **THE RETAIL MARKET** for audiophile recordings has gone soft, confirm manufacturers in this field. Among the factors cited: consumer price sensitivity, catalog growth and competition from domestic product of improving technical quality. Page 6.

- **BIRCH RESULTS** from 14 markets are reported on page 20. These September/October results include Atlanta, Boston, Dallas-Ft. Worth and Washington.

- **BLACK PROMOTERS** losing black superstars to white promoters continues to stir controversy within the black music community. Events surrounding the current Luther Vandross tour threw the issue into sharp relief once more. Page 48.



Radio and Video programmers have opened up "SHUTTERED ROOM" (4345)—debut U.S. album from U.K.'s THE FIXX. Top 15 AIRPLAY in R&R, Hard Report, Album Network and Billboard—LP cut/single (52106), "STAND OR FALL," Top 5 on Hard's Song Index and Album Network's Power Cuts. Just completing East Coast dates on their first U.S. tour, THE FIXX heads now to Seattle, San Francisco and L.A. NOW SELLING on MCA Records And Cassettes.

(Advertisement)



See page 8 for Details

Watch For Billboard's
Talent in Action

No.1 Awards

Issue

December 25, 1982

On Sale December 20



THE GLENN EDWARD THOMAS "TAKE LOVE" ALBUM IS EASY TO DEAL WITH.

"... MOST OF THOMAS' SONGS DEFY
CATEGORIES EN ROUTE TO AN INTERESTING
AND INTENSE DEBUT BY A FEELING
NEW SINGER."

... BILLBOARD MAGAZINE
October 2, 1982

INCLUDES
THE HIT SINGLE
"TURN AROUND"



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ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL



NARM 'Gift' TV Commercials On The Air In Four Markets

By ROMAN KOZAK

NEW YORK—An overweight man is jogging with his wife. Both are wearing portable tape playback units. She gives him a gift-wrapped cassette. "Music can say you're terrific," intones the voiceover. The music, by Billy Joel, comes on with the lyrics, "Don't go changing to try to please me."

In the next scene, a young girl is practicing her dancing. Her teacher gives her a record. "It can provide inspiration," says the voiceover. The music is the theme from "Fame."

These are two of five scenes from the 60-second "Gift Of Music" television commercial which began airing Monday (22) in four select markets. It marks the launch of NARM's much-discussed \$250,000 "Gift" test market (Billboard, July 31).

The test is running in Phoenix,

Greensboro/Winston-Salem, Cincinnati and Portland, Ore. In these markets, 15 to 20 tv spots will run every week for five weeks before Christmas. In addition, radio spots will run in Cincinnati and Portland.

San Antonio and Milwaukee will be the control markets. The test will be repeated again for two weeks before Valentine's Day, and results will then be tallied from retailers and consumers in all six markets, with conclusions and recommendations to be presented at the next

NARM convention in April.

The ad spots are in 60- and 30-second versions. Entitled "Vignettes," they were developed by Boston firm Humphrey, Browning & McDougal.

Their purpose is to communicate that music is a way to express feelings, that it can express different feelings and emotions to different people, and that it is an appropriate gift for a wide range of occasions.

The commercial ends with animation showing records being gift-

wrapped. The animation was originally supposed to resolve itself into the NARM "Gift Of Music" logo, but, says Joe Cohen, executive vice president of NARM, the art work didn't work out, and the logo does not appear. However, the "give the Gift Of Music" slogan does.

In addition to the music of Billy Joel and "Fame," the ad also uses pieces of songs by Kenny Rogers, James Taylor and Jim Croce. The artists, labels and publishing companies all donated rights for the

songs to be used free for the ads, says Cohen.

It is estimated that in the four markets where they run, these ads will reach about 90% of the population 12-54, approximately eight and a half times, says the ad agency. The ads will run on a schedule with 40% of them appearing during prime time, 40% during fringe time, and 20% during the day. Because prime time is more expensive, 55% of the total dollars spent are going into prime time, says Cohen.

In Phoenix and Greensboro/Winston-Salem, the ads are expected to reach 93% of women 25-54 9.7 times. They will reach 89% of 25-54 men 7.7 times. For young adults, 18-24, the reach is 91% and the frequency is 8.1 times. However, for teens, 12-18, the estimate is only 86% reach and 6.3 frequency.



SHEREE SERENADES—Capitol's Sheree Brown sings for students at Inglewood High School near Los Angeles. Brown also lectured on the hazards of drug abuse and the importance of education.

STAFF CUT TO MINIMUM

VHD Plans On Hold For Launch In U.S., Europe

NEW YORK—Launch plans for the VHD videodisk system in the U.S. and Europe have been suspended. Most of the 112-person staff of VHD Programs and VHD Disc Manufacturing Co. has been terminated, including president Gary Dartnall, who is currently tying up loose ends.

"We're operating with a skeleton crew necessary for winding things down," Dartnall says. A JVC spokesman, however, asserts that the manufacturing plant, VHD Disc Manufacturing, will maintain a minimal staff for eventual U.S. launch of the systems.

The launch of the VHD (video high density) system in this country had already been delayed three times, amid much talk that it would never get off the ground.

The joint venture companies involved in manufacturing and mar-

keting the VHD system do not rule out an eventual launch here and in Europe. Preparation continues for a spring 1983 launch in Japan, according to Jim Kawada, manager of corporate planning and development for JVC U.S.

"We've done detailed and extensive studies of economic trends and of the CED and laser videodisk systems," Kawada says. "We've judged that the timing is not yet right to introduce the VHD system."

Kawada continues, "The partners (JVC, Thorn EMI, General Electric and Matsushita Electric of Japan) agreed the launch schedule should be suspended and the joint venture activities curtailed." He also points out, however, that the Irvine, Calif., disk manufacturing plant will not be closed.

"We'll probably keep the minimum number of employees and facilities there. JVC has a VHD plant in Japan, but will need a facility to press disks when they enter the U.S. We do want to maintain a technical presence here."

It is unclear at this point what will happen in the European market. Thorn EMI is suspending its launch of the system there and will curtail its manufacturing operation. It will also write off costs and investments in VHD totalling \$32.4 million for the fiscal year ending April 30. General Electric has pulled out of all VHD software activities, while still retaining interest in the hardware side.

There are 22 interactive programs developed by VHD Programs, all of which will be put aside in case of a future launch.

Industry-Funded Cancer Line Set

NEW YORK—The music industry, in conjunction with the AMC Cancer Research Center, is establishing a privately supported national cancer Helpline.

The toll-free 800 number, expected to be operational early next year, is being entirely funded by the music business. It will provide advice, information, referrals and counseling to cancer victims and their families.

Once the service is established, the telephone number will be given to
(Continued on page 66)

JEFFERSON STARSHIP VIDEO PROJECT

RCA Sets Multi-Format Program

By LAURA FOTI

NEW YORK—The latest video music production by RCA Videodiscs goes far beyond its own CED system. The company, in conjunction with RCA Records, will produce programs on Jefferson Starship for release in various markets.

Chuck Mitchell, director of special programs for RCA Videodiscs, explains that different versions of the Jefferson Starship program will be developed for videocassette, disk and television. He does not rule out a pay-per-view deal. The core of all versions of the program will be footage from a live concert taped at the end of the band's current tour, most likely in its home city of San Francisco, in January.

The other versions of the program will incorporate special effects, conceptualization of lyrics and documentary footage of the band's life on the road. "We're also looking at old footage for inclusion," says Mitchell, "although this is definitely not a nostalgia program. The emphasis is on the band today."

The reason for developing different programs, says Mitchell, is that RCA wants to be able to supply software "to all markets. It helps us recover our production costs and gives us visibility. But the needs in different media are different. Some want straight, no-nonsense concert per-

formance, some want documentary footage to supply insights into the band, and some want a more interesting visual treatment."

RCA Videodiscs has been involved in this project since the initial production on the video clip "Be My Lady." "We've been working on designing the band's total visual look,"

Mitchell says, adding that two more clips from the album "Winds Of Change" are being produced: the title track and "Out Of Control." These clips will be used in the home video releases of the Jefferson Starship program.

RCA Videodiscs also has a deal in place with Arista Records, but does not rule out working with any label. "We're absolutely not closed," Mitchell says, "but RCA is obviously first, and this is one of RCA's premier acts."

Joe Mansfield, division vice president of contemporary music for RCA Records, explains, "Video music programs are the perfect examples of the multi-media opportunities RCA can offer its recording artists." And Seth Willenson, division vice president of programs and business affairs for RCA Videodiscs, adds, "It's the perfect example of how RCA can support an artist in the new video distribution patterns."

Disk Shipments In Canada Mart Reported Down

TORONTO—The value of recordings shipped by Canadian manufacturers this year through September fell by \$42.3 million compared to the same period in 1981, despite a \$4 million rise in the value of prerecorded tape shipments.

A nine-month tally by Statistics Canada pegs the value of 1982 shipments at \$160,105,693, as against \$202,424,903 a year ago.

Shipments of records, both LPs and singles, plummeted by more than \$46 million for the period, from \$154,221,639 in 1981 to \$107,817,043 this year. Prerecorded tape, on the other hand, rose in value by about \$4 million, from \$48,203,264 to \$52,288,650.

LP shipments for the first nine months added up to 30,099,475 units, down 13.8 million from the 1981 count of 43,943,224. Singles dropped more than three million units, from 15,999,228 to 12,889,285.

Statistics Canada reports prere-

(Continued on page 58)

Conference Report

Full coverage of Billboard's 4th International Video Entertainment/Music Conference will appear in the Dec. 18 issue.

K-tel & Lynn Anderson Reach Settlement On 45

By IRV LICHTMAN

NEW YORK—An attempt by K-tel to promote and sell a single by Lynn Anderson hit a snag recently, but the issue was resolved Tuesday (23). The 45 was lifted from an album newly recorded for the tv marketer by Anderson.

The country star, who recorded a selection of 16 songs for an album called "Memories & Desires," objected to the release of "Midnight Train To Georgia" as a single by K-tel, a rare entry by the company into this configuration.

Under terms of a settlement reached in Los Angeles between the performer's legal representative,

Gerry Margolis, and Jere Hausfater, K-tel's vice president of business affairs, the single will continue to be marketed within an undisclosed time-frame. If, during this period, the single has not achieved a pre-determined sales plateau, promotional activities will cease on the record.

The settlement also calls for no other singles to be marketed from the album by K-tel and, in addition, recognizes that K-tel originally had no intention to market a 45 from the package.

According to Hausfater, the release of the single was considered a
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Hot Product Status Report: December

Three albums are set for release before year's end by acts that have gone gold or platinum with their most recent LPs. All are single-disk sets listing for \$8.98.

Artist	Title	Label	Release Date	Format
Foreigner	"Best Of"	Atlantic	Nov. 29	Hits
Ric Ocasek	"Beatitude"	Geffen	Dec. 29	Studio
Bob Seger & the Silver Bullet Band	"The Distance"	Capitol	ASAP	Studio

NEW RELEASES Most Superstar LP Product Already In Holiday Pipeline

By PAUL GREIN

LOS ANGELES—Labels were largely successful this year at getting superstar releases into the retail pipeline before the Thanksgiving weekend, the traditional kickoff of the holiday sales season.

Of the 16 albums pegged for release in November by gold or platinum acts, only one was postponed: Bob Seger and the Silver Bullet Band's "The Distance," the Capitol artist's first studio album since "Against The Wind" in March, 1980.

Two superstar LPs were slated for release Monday (29)—Michael Jackson's "Thriller" (Epic) and "The Best Of Foreigner" (Atlantic). The latter appeared to be a last-minute addition to Atlantic's release schedule; it wasn't listed in Billboard's November product report. Foreigner is perhaps the label's best-selling act: the group has hit platinum with all four of its previous LPs.

Geffen slots a Dec. 29 release for "Beatitude," the first solo album by Ric Ocasek, lead singer of the Cars. That Elektra group has also reached platinum with all four of its albums to date.

Geffen has two other major acts slotted for December, though neither reached gold last time out. Sammy Hagar's "Three-Lock Box," followup to his high-charting label debut "Standing Hampton," is scheduled for Wednesday (1), while Neil Young's Geffen debut, "Trans," is set for Dec. 29. Both are single-disk studio sets.

Motown plans two major releases

for the last week of December or the first week of January, though at presstime exact dates hadn't been set. The LPs are the Dazz Band's "On The One," followup to the gold "Keep It Alive," and Smokey Robinson's "Touch The Sky," followup to the high-charting "Yes, It's You Lady."

Solar Records has traditionally released its big guns in December, but this year it's breaking that pattern. The Whispers' "Love For Love" and Lakeside's "Untouchables" are set

for February; Shalamar's "The Look" for March.

Numerous other promising titles are set for the opening months of 1983. January's highlights include the Oak Ridge Boys' "American Made," Molly Hatchet's "No Guts, No Glory" and a second album by Laura Branigan. Set for February are Earth, Wind & Fire's "Powerlight," Meat Loaf's "Midnight Lost & Found" and LPs by the Talking Heads, Soft Cell and Nile Rodgers of Chic.

Gold Certifications Reveal Christmas LP Comeback

LOS ANGELES—This season's rise in the number of new Christmas releases in country and black music (Billboard, Nov. 27) reflects a general resurgence in recent years for holiday product. Nine Christmas albums have been certified gold since January, 1980—as many as went gold in all of the '70s. By comparison, there were 18 gold Christmas LPs in the '60s.

The prime reason for the fall-off of Christmas albums in the '70s was the decline on records of middle-of-the-road vocalists like Andy Williams and Perry Como, who had long dominated the holiday genre. And a key factor in their return is the popularity of country music, which easily lends itself to homespun holiday themes.

Three of the four Christmas al-

bums to go gold so far this year are by acts with large country followings: Kenny Rogers' "Christmas" (Liberty), the Statler Brothers' "Christmas Card" (Mercury) and Anne Murray's "Christmas Wishes" (Capitol).

One of the first country stars to go gold with a Christmas LP was Glen Campbell, who scored with "That Christmas Feeling" (Capitol) in 1976. And RCA's John Denver has collected two gold holiday albums: "Rocky Mountain Christmas" in 1975 and "A Christmas Together" (with the Muppets) in 1980.

That makes Denver one of only eight artists to collect two gold Christmas LPs since the Recording Industry Assn. of American introduced gold awards in 1958. The other

(Continued on page 64)



WELCH SAYS WELCOME—RCA's Bob Welch greets Paul Atkinson, left, the label's new division vice president of contemporary music, West Coast a&r, at a party in Los Angeles.

Executive Turntable

Record Companies

Stanley Kulin has been named president of WEA Music of Canada Ltd., effective Feb. 1. He succeeds Ken Middleton, who retires as president and chief executive officer Jan. 31. Kulin became WEA Canada's executive vice president of sales and operations in September. . . . Scott Regan has been promoted to national director of pop promotion for Atco Records and custom labels. He joined Atco's national promotion staff in 1978. . . . Columbia Records has appointed Gail Bruesewitz manager of dance music marketing in New York. She joined the label's artist development department in 1979. . . . IRS Records in Los Angeles has promoted Karen Kelly to tour coordinator and publicist and Steve Tipp to director of dance club and video promotion. She joined the label as a publicist in January. He was officer manager. . . . Dennis Herbert has been named president of First American Records in Seattle. He was vice president of finance. He succeeds Gerald Dennon, who has been named chairman.



Kulin



Regan

Marketing

The Record Bar, Durham, N.C., has appointed Becky Dunn regional supervisor and Jim Adkins managing supervisor. Dunn joined the chain in 1974 and became a district supervisor five years later. Adkins, who joined Record Bar in 1977, will manage the Tri-County store in Cincinnati. . . . Mick Brown is named branch manager of Pacific Records & Tape Distributors' new outlet in Los Angeles. The Oakland-based company has also appointed David Forman promotion director. . . . Bette Bradbury has joined The Musicland Group as manager of advertising/sales promotion, Minneapolis.



Dunn



Brown

Publishing

Brian Rawlings is named director of Nashville operations for Desert Rose Music in Muscle Shoals, Ala.

Video/Pro Equipment

Studer Revox America has appointed Hans Batschelet president, succeeding Bruno Hochstrasser. Batschelet, based in Nashville, was vice president of marketing for the Studer division. Hochstrasser relocates to the company's headquarters in Zurich as product manager for professional recording systems. . . . American Video Tape Manufacturing, Gardena, Calif., has elected Stephen Milam president. He was vice president of planning for Bell & Howell's Video Group in Chicago. . . . Twentieth Century-Fox Telecommunications has named Anne Lieberman associate director of program acquisition. She was manager of programming for CBS/Fox Video. . . . Bell & Howell/Columbia Pictures Video Systems Division has appointed Don Conway Midwest regional manager and Ken King Mideast regional manager. Conway was central district manager for Bell & Howell Video Systems. King was a sales representative for Columbia Pictures Video Services. They are based in Northbrook, Ill.

Related Fields

Gustave Hauser, chairman and chief executive of Warner Amex Cable Communications, has announced that he plans to resign. . . . Pioneer Electronics has appointed Joan Carbrey, Lisa English and Michael Fidler to brand management positions at the company's Long Beach, Calif., headquarters. . . . Yamaha Electronics, Buena Park, Calif., has named Paul Crain sales manager for the company's western region. . . . Ron Morgan is the new director of marketing for Allsop, Inc., Bellingham, Wash. He was director of the fidelity accessories division. Jeff Heininger now assumes that post. He was national sales manager for the division. . . . Lee Pollock has been named executive vice president of sales and marketing for Schneider of North America, Dayton, N.J. He replaces Philip Welch, who resigned. . . . Larry Welk has been named president of Telekew Inc., Santa Monica. The board of directors also elected Lawrence Welk chairman and Ted Lennon executive vice president.

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NEWS ANALYSIS

'New' Show Songs Raise Issues

By IRV LICHTMAN

NEW YORK—Those deeply dedicated to the riches of the American musical theatre anxiously await eventual exposure through recordings or folios of a yet undetermined number of songs discovered in the Secaucus, N.J. warehouse of Warner Bros. Music. The works are by the likes of Rodgers & Hart, George and Ira Gershwin, Vincent Youmans and Jerome Kern.

That the find, now being cataloged by musicologist/author Bob Kimball, contains many songs that have never been publicly performed is confirmed by Kimball. "I've only looked at about 10% of the material," he says, "and based on what I've already uncovered, the find is an extraordinary one. Songs don't always get into a trunk because they're not good."

Just when such material will begin to appear on recordings and in print is still uncertain. But Kimball suggests that long before orchestrator Don Rose reported at a press conference Nov. 18 that he had discovered 70 crates of manuscripts at the warehouse, agreements were being worked out between Warner Bros. Music and the estates of the compos-

ers involved to settle the disposition of the manuscripts' "new" material. Kimball believes exposure of the songs should begin in two years or less.

Rose, who lives in Miami, was apparently given permission to seek out Gershwin material, which he has orchestrated for concerts and recordings.

The material originates from the Harms publishing company formed by the late Max Dreyfuss, who sold the Harms catalog in 1929 to Warner Bros. However, the appearance of

Jerome Kern manuscripts is surprising. Kern songs during the '20s were published through T.B. Harms, a partnership between Dreyfuss, Kern and, later, Oscar Hammerstein. There is some indication that Dreyfuss was given manuscripts by Kern himself and they eventually were stored in the warehouse. It's possible that Warner Bros. did not know this material was in its possession. T.B. Harms was sold by Chappell Music, the umbrella Dreyfuss company, to the Welk Music Group in 1970, several years before Chappell was acquired by PolyGram.

At the moment, Warner Bros. Music is not publicly commenting on the find or its legal position on the material. However, it's understood that the company plans a "major" press conference shortly, at which time it will officially reveal the disposition of the material. It's further understood that Warners plans to make the manuscripts—many in the authors' own handwriting—available to the estates with the understanding they would be donated to various institutions. The wills of these writers differ on where such manuscripts are to be delivered.

(Continued on page 66)

Mura Acquired By Technicom

NEW YORK—Mura Corp., which plans to market a line of AM stereo consumer products utilizing the Kahn-Hazeltine system by Christmas, has been acquired by Technicom International, a telecommunications company in Darien, Conn.

Morton David and George Hardy continue in their respective positions of chairman and president of Mura. The company's 1982 revenues are expected to exceed \$32 million.

Showtime!



Billboard covers it, while it's on

Only *one* magazine reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide.

That's why visitors to CES and people who can't be there rely on this publication as the primary, definitive source of industry news. And that's why marketers make it their #1 video/sound business advertising connection.

As an advertiser, you can get to the show — early and in print — by selling retailers, wholesalers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

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Billboard®

The International Newsweekly of Music & Home Entertainment

Embers, Tams Top First Annual Beach Awards

By ERIN MORRIS

MYRTLE BEACH, S.C.—The Embers and the Tams were top winners at the first annual Beach Music Awards Assn. ceremonies, held at the Myrtle Beach Convention Center last Sunday (21). The Tams were named beach music group of the decade, while the Embers took group of the year and album of the year trophies. Radio and tv personality Wolfman Jack hosted the show, which was attended by more than 1,600 fans and music industry guests.

Matching the Embers in dual honors was General Norman Johnson, who picked up prizes as songwriter and record producer of the year. The humanitarian award was given to recording artist Jackie Wilson and will henceforth be known as the Jackie Wilson Humanitarian Award, according to BMAA officials. Wilson was stricken with a heart attack in 1975, from which is still recuperating. His wife, Harlean, accepted the honor in his behalf.

Other winners were: Billy Smith of WNMB North Myrtle Beach, disk jockey of the year; WBT Charlotte,

(Continued on page 58)

Audiophile Mart Seen Softening Slowdown Leads Labels To Adjust Prices, Repertoire

NEW YORK—Catalog growth, shifting consumer price sensitivity and competition from both domestic and overseas records and tapes with improved technical standards are among factors now impacting on audiophile recordings at retail. According to a canvass of the biggest volume audiophile producers, the past year has seen a marked slowdown in customer demand, leading to recent price adjustments and, in some cases, revised repertoire.

"The market has gotten soft," admits Steve Krauss, president of Nautilus Recordings, one of the two most active vendors for the premium reissues that first took higher-priced, high-tech software beyond audio salons and into traditional record/tape outlets. Although Krauss says Nautilus' own recent sales have been unexpectedly strong, he sees reduced pricing by some competitors as an inevitable consequence of the current market.

Not that Nautilus itself is planning a major pricing move. Krauss sees one major cause, apart from the general economy itself, as the increase in the number of available titles: "The bins are inundated with half-speed and digital product now. That makes it problematic for the buyer's dollars to be spread across

such an array of selections.

"There's no question that there's a glut of audiophile titles, and everyone has to suffer to some degree. But I don't think the prices are going to come down at retail. If anything, dealers like their markup here so much that they're increasing their store prices in some cases."

Mark Wexler, vice president of sales at Mobile Fidelity Sound Labs, agrees. "This year has caused a slowdown in all sales, audiophile product included. But prices have been stable in the marketplace, at least for us." As for the expanding selection of titles available, Wexler notes that Mobile Fidelity's oldest customers, who once bought the entire catalog, are now proving more selective, not

only because that list has created beyond 100 titles on its own, but because the overall audiophile universe has expanded.

Softer demand is cited by the audiophile arms of major mainstream firms, too, but here pricing as well as selection is at issue. Recent months have seen both CBS' Mastersound line and RCA's audiophile Red Seal releases affected by revised policies.

At RCA, Red Seal chief Tom Shepard explains reduction of his \$15.98 digital line, originally pressed abroad and shipped in elaborate packages, to a \$12.98 list product thus: "We have found that the \$15.98 record is just too hard to sell in this market. So we are now getting Teldec vinyl at Europadisc here in New York, pressing domestically, and packaging the disks in less expensive jackets that are still more lavish than the norm. We can thus knock \$3 off our price."

In short, summarizes Shepard, "Some of the blush is off the rose in this sector. Thank God we haven't had to reduce the quality of the pressings themselves."

Similarly, CBS has moved its classical digital recordings out of the higher-priced Mastersound line, a

(Continued on page 59)

Winter's Label Plans Range Of Unique Projects

By ROMAN KOZAK

NEW YORK—After seven albums for Columbia and five more for A&M, jazz artist Paul Winter has formed his own label, Living Music Records.

In the last year, Living Music has released two double albums: "Missa Gaia/Earth Mass," recorded at the Cathedral of St. John the Divine in New York and at the Grand Canyon, and "Callings," an album about a sea lion pup using the voices of the sea lion, dolphin, blue whale and other sea mammals along with the music of Paul Winter's Consort.

"For a long time, I wanted to have a context where I could record a whole spectrum of music that I've been involved in with the Winter Consort. And now we have that," says Winter, a reed and woodwind player.

Future projects, he says, include the other two parts of the "Callings" trilogy, which will include an LP featuring land animals, to be recorded in Africa, and one incorporating the sounds of birds.

Winter also plans a series of albums recorded in national parks. The first will be "Canyon," which will be recorded while rafting down the Grand Canyon.

Living Music Records is based in Litchfield, Conn. and is distributed by 14 regional independents around the country. Living Music albums—as well as Winter's catalog on Columbia and A&M—are sold via mail order. They are also sold by environ-

(Continued on page 59)

Commodores Tap ABC Exec As Their Manager

By NELSON GEORGE

NEW YORK—An executive at ABC Television is set to become manager of the Commodores, succeeding Benny Ashburn, who died Aug. 17.

Charles A. "Chuck" Smiley, vice president and assistant to ABC's senior vice president of theatrical motion pictures/television affairs, takes up his new duties next Monday (6).

With the availability of Lionel Richie's first solo album, and a new Commodores single ("Painted Picture") in which Richie played no role, rumors of the latter's departure from the band are rampant.

Richie did nothing to clear the air with a statement released last week by his manager Ken Kragen that said, "In my heart I'll always be a Commodore. However, I have no plans to record or perform with the group at this time."

Smiley, however, was surprised at Richie's statement since, he says, "It is contrary to what my understandings are." There are, according to Smiley, definite plans for the six original Commodores to work to-

(Continued on page 58)

Chartbeat

Motown Alumni Top Chart; Eagles Take Solo Flights

By PAUL GREIN

Past or present Motown acts occupy the top four spots on Billboard's black singles chart this week, with Marvin Gaye's "Sexual Healing" (Columbia) out front for the fifth straight week, followed by Lionel Richie's "Truly" (Motown), Michael Jackson's duet with Paul McCartney, "The Girl Is Mine" (Epic), and Diana Ross' "Muscles" (RCA).

"Sexual Healing" also moves up a notch to number 12 on the Hot 100, while Gaye's album "Midnight Love"—leaps seven points to number eight on the pop LP chart. It's Gaye's first top 10 album since "Live At The London Palladium" more than five years ago and his first top 10 studio album since 1976's "I Want You."

Gaye first appeared on Billboard's pop album survey in 1964 with "Greatest Hits," which peaked at 72. He first cracked the top 50 with 1969's "MPG," which hit 33. And he first broke into the top 10 with 1971's landmark "What's Going On," which peaked at six and spawned three top 10 pop singles—the title track, "Mercy Mercy Me" and "Inner City Blues."

Gaye returned to the top 10 on the album chart in 1973 with "Let's Get It On," which peaked at number two. He made it back again the following year with "Marvin Gaye Live!," which hit eight. "I Want You" peaked at number four in '76.

Gaye's last two Tamla releases were commercial disappointments: "Here, My Dear" peaked at 26 in 1979; "In Our Lifetime" hit 32 last year.

★ ★ ★

An Eagle First: Don Henley's single "Dirty Laundry" (Asylum) jumps two points to number nine this week, becoming the first top 10

solo hit by a one-time member of the Eagles.

Six of the seven musicians who were at one point in the Eagles lineup have cracked the Hot 100 with solo hits in the past two years. Glenn Frey peaked at 15 with "The One You Love" (Asylum), Randy Meisner climbed to 19 with "Hearts On Fire" (Epic), Joe Walsh reached 34 with "The Life Of Illusion" (Asylum), Don Felder hit 43 with "Heavy Metal (Takin' A Ride)" (Full Moon/Asylum) and Timothy B. Schmit peaked at 59 with "So Much In Love" (Full Moon/Asylum).

Those are the biggest solo hits for each member except Walsh, who reached 12 with "Life's Been Good" in 1978 and 23 with "Rocky Mountain Way" (on Dunhill) in 1973. The

(Continued on page 64)

PolyGram Classics Jazzing It Up New Verve Reissue Series Debuted; Midlines Planned

By SAM SUTHERLAND

LOS ANGELES—With its first full year of direct import jazz marketing deemed a retail success, PolyGram Classics has reversed its parent firm's virtual retreat from domestic production. Just released are the first Verve anthology packages to be produced here in several years; on the drawing boards are the first entries in a new midline series of special compilations.

These developments punctuate the shift in PolyGram's presence as a jazz trademark first signalled in 1981, when responsibility for its then-moribund jazz holdings was transferred to its classical arm. The

initial decision to apply that division's grasp of catalog business through its long involvement in marketing European classical product led to an infusion of Japanese-produced reissues from the venerable Verve catalog.

Since then, response to the higher-priced but premium quality Japanese Verve titles has encouraged the Classics management team to expand its import activities to include other Japanese product from its Emarcy, Mercury, Philips and Limelight lines. Earlier this year, PolyGram Classics widened its import net further, bringing in Enja titles from Germany. In turn, its sister division, PolyGram Special Imports

Heartland Beat

Midwest Music Exchange Thinking Big For 1983

By MOIRA McCORMICK

Buoyed by the success of last summer's first annual Midwest Music Exchange, plans for the second MMX are underway, and it promises to be bigger and better.

So says Chuck Thomas, president of MMX promoters Music Events Inc. The music industry symposium is slated to be held here next June 24-27, in "probably" the same venue as last year's, the downtown Bismarck Hotel.

Thomas says it will continue to focus on education, familiarizing participants with the inner workings of the industry, the ultimate goal being the revitalization of music business in the heartland.

MMX '83 will offer academic credits for participants enrolled in music business courses at colleges and universities, notes Thomas. Other expansions, he says, include individual consultant time between

registrants and guesting industry professionals outside of panel discussions; greater involvement of performers from the eight-state Midwest region outside of Chicago; and more of a focus on the black music industry.

"The Midwest has been so influential in the black music market, we want to expand our program to better encompass it," says Thomas.

MMX '83 is expected to draw 1000 registrants, almost double last year's count.

★ ★ ★

Rock'n'roll benefit concerts/albums are normally the domain of superstars, but that didn't daunt humble Erect Records. Top guys at the Merrillville, Ind.-based label felt that a local raveup could generate enough dollars to make a difference to their chosen cause, so they staged a sold-out springtime concert, pressed an album, and have raised \$4,000 so far for the Polish-American Congress, Chicago's chapter of the Polish National Alliance.

"Solidarnosc Rock" features Erect hard-rock acts Lazer Band and Thrust, captured live in front of 4,000 screaming fans at Villa Park's Odeum Theatre. The LP is doing well in area record stores, according to label chief Andy Dybel, and is receiving airplay on test stations from Aspen to Cleveland. In addition, John Sinton of Burkhart-Abrams confirms that "Solidarnosc Rock" is being added on many of their test stations this week. Sinton calls the benefit album "an interesting concept—all of us feel great empathy for the workers in Poland."

Erect's Dybel says Chicago's considerable Polish population prompted the label's philanthrop-

(Continued on page 58)

"But it's not always the same case" (Continued on page 44)

Barry Manilow

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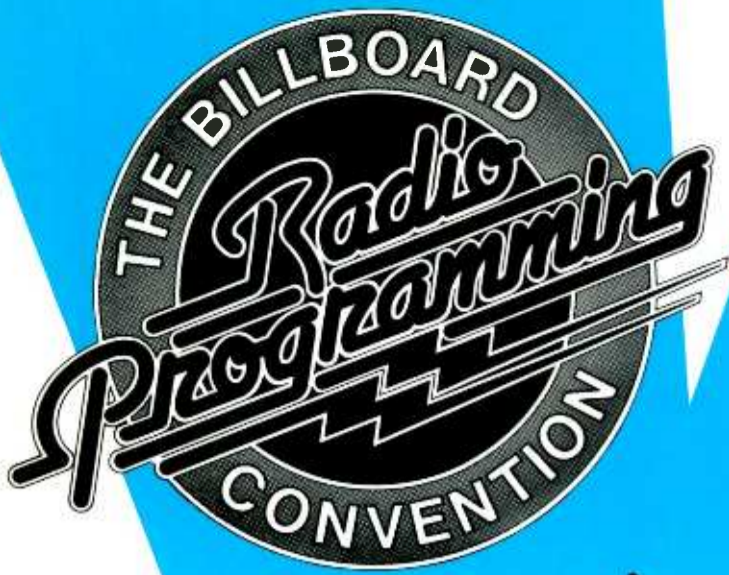
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AGENDA

THURSDAY, January 20th

10:00am- 6:00pm Registration
7:30pm- 9:30pm Welcoming Reception

FRIDAY, January 21st

8:00am- 9:00am Continental Breakfast
8:30am- 5:30pm Registration
9:00am-10:00am "Radio's Changing Job Descriptions"
9:00am-11:45am EARSHOT presents "News & Public Affairs Workshops"
10:15am-11:45am "Radio And Record Industry Relations"
11:45am- 1:00pm FREE TIME
1:00pm- 2:15pm "The Truth About Positioning: Sound, Image, Crossover"
1:00pm- 3:30pm EARSHOT presents "News and Public Affairs Workshops"
2:30pm- 3:30pm "Plain Talk About New Technology"
3:45pm- 4:45pm "Old-Timers Day"
3:45pm- 6:00pm Production Seminars & Special Presentations
5:00pm- 6:00pm "Talk, News And Public Affairs on Music Radio"
6:00pm- 7:00pm FREE TIME
7:00pm-11:00pm GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ??? The Album Network presents "Rock Radio Seminar"

SATURDAY, January 22nd

8:00am- 9:00am Continental Breakfast
8:30am- 5:30pm Registration
9:00am-10:00am "The Music Panel: The State of Popular Music"
9:00am-11:45am EARSHOT presents "News and Public Affairs Workshops"
10:15am-11:45am "The New Attitude Radio Promotions"
11:45am- 1:00pm FREE TIME
1:00pm- 2:15pm "Air Personalities: What Are They And Where Do They Come From"
1:00pm- 3:30pm EARSHOT presents "News and Public Affairs Workshops"
2:30pm- 3:30pm "Consultants: Who Are They And What Do They Do"
3:45pm- 4:45pm "Networks and Syndicators: The New Programming Force"
3:45pm- 6:00pm "Talk Radio" panel & Special Presentations
5:00pm- 6:00pm "View From The Top"
6:00pm- 7:00pm FREE TIME
7:00pm-11:00pm GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ??? Open Rap Session

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HAPPY LANDING—Chick Corea (left) is met at Caracas airport by WEA's Peter Cernik (right) and Mary Bosch. Corea, who was a guest of Venezuela's Dept. of State, played dates in Poliedro to promote his latest Warner Bros. release, "Touchstone."

Sign Of Times In Japan: No Million-Selling Singles

TOKYO—The Japanese record industry has failed to produce one million-selling single this year. It's in contrast to 1981, when several 45s topped the seven-figure mark, and a further reflection of the music market's current stagnation.

Topping the list in the domestic repertoire field with just a few weeks to go is "Kita Sakaba," a typical Japanese ballad known here as an "enka," by Takashi Hosokawa. But its total sales are still only around the 900,000 mark.

Next comes "Kokoro No Iro," sung by Masatoshi Nakamura, then "Madonna Tachi No Lullaby" recorded by Hiromi Iwasaki. The other top domestic sellers are the Southern All Stars' "Chako No Kagan Monogatari" and Junko Ohashi's "Silhouette Romance."

One key reason for the lack of million-sellers here is the fact that none of the "idol" singers—teenage artists appealing to teenage disk buyers—have done as well as they did in 1981.

On the domestic album side, "For

You" by Tatsuro Yamashita is so far the biggest seller, not far off the half-million sales mark. Next in line are "A Long Vacation" by Eiichi Otaki; "Over" by Off Course; "Selection 1978-80," also by Off Course; and "Tansuigo" by Miyuki Nakajima.

In international repertoire terms, the singles market picture is also disappointing. Bertie Higgins' "Casablanca" is the biggest seller at this stage, with sales of just under 200,000 units. Next in the foreign singles sector, but in no specific order: Survivor's "Eye Of The Tiger"; Olivia Newton-John's "Physical"; Christopher Cross' "Other Than Me"; and Dara Sedaka's "Angel Queen."

The picture is somewhat brighter on the international-repertoire album scene, where Spanish singer Julio Iglesias has led the way with around 300,000 units of his "De Nina A Mujer" album. His six albums released here have sold around 600,000 units so far, and it looks as if he will a steady seller for a

(Continued on page 53)

STANDARD AGREEMENT SOUGHT

IFPI-BIEM Talks To Resume

HAMBURG—International negotiations for a standard agreement between IFPI and BIEM will be resumed in Paris Dec. 10. This was reported at an assembly of IFPI's European group directors, one of a series of federation meetings held here Nov. 16-17.

The directors reaffirmed their opposition to compulsory licensing systems for the distribution of sound recordings and video material by cable, recommending instead free negotiations between cable operators and representative societies of right owners and other interested parties.

The meeting heard reports on the progress made to obtain legislation for a private copying royalty on tape and hardware. Such legislation, it was reported, is under active consideration by the governments of Australia, Belgium, Denmark, Finland, France, Italy, the Netherlands, Switzerland, the U.K. and the U.S. The West German government, having decided to legislate for a royalty on blank tape to supplement the levy on hardware which has existed since 1965, is currently reviewing the amount.

The meeting discussed the IFPI's antipiracy activities and, because of the prevalence of piracy in Greece and the potential danger to the rest of the countries of the European Economic Community if it is not checked, the federation will hold a seminar in Athens next April in order to demonstrate the need for effective legislation and government

Philips Bows New Magazine In Holland

AMSTERDAM—Philips here has launched a 64-page full-color publication with a print order of 4.5 million copies, featuring information on the company's range of audio and video products. It will have one of the largest circulations of any publication in this country.

First issue of the quarterly Philips Magazine was distributed house to house and through electronics retailers the week of Nov. 15. Editor is Joop Van Gennip. Philips says it has not yet decided whether to launch similar magazines in other territories.

Bid To Control Grundig Made French Company Moves To Acquire 75.5% Share

By MIKE HENNESSEY and PETER JONES

LONDON—A bid by the recently nationalized French electronics giant, Thomson-Brandt, for a 75.5% share of its main German competitor, Grundig, is the latest move by the European electronics industry to close ranks and fight against Japanese domination of Europe's home entertainment market.

The Thomson-Brandt bid for Grundig—at a reported \$180 million—is a sequel to the French government's intervention earlier this year, which stopped the French group's participation in a joint venture, along with Thorn EMI and Telefunken, with JVC for the European manufacture of consumer video products. The venture went ahead without Thomson and resulted in the formation of J2T Holdings, as previously reported.

The move to acquire the controlling interest in Grundig—currently owned by the Grundig family—was announced by Thomson-Brandt president Alain Gomez on Nov. 18 and has the enthusiastic assent of Max Grundig. Latter has been a vigorous

advocate of close cooperation among European manufacturers to stem the flow of Japanese hardware into Europe—a flow so abundant as to have provoked recent accusations of dumping.

In fact, Grundig and Philips lodged a formal protest Nov. 15 with the European Commission in Brussels and called for an anti-dumping

German Label Aims To Fill Classical Gaps

By JIM SAMPSON

MUNICH—A local businessman here has launched an ambitious all-digital independent label aimed at filling gaps in the classical catalog.

Orfeo Records promises superior quality performances and pressings at equally lofty prices. Says F. Axel Mehrle, the new outfit's owner and president: "A recession is the only time to start a small company." Mehrle first entered the field of classical music production

(Continued on page 52)

investigation into the activities of leading Japanese manufacturers of video recorders.

This initiative is a product of an escalating price war, which has been particularly intense in the West German market. In the face of this severe competition, Grundig has had to reduce the prices of its players by more than 30%, from 2,900 Deutsch Marks (roughly \$1,200) to 1,900 DM (\$760). In recent weeks, a number of outlets have been offering VCRs at less than \$400.

Grundig has lost more than two million Deutsch Marks (\$800,000), but with rationalization, hopes to break even this year. It will, however, have to shed about 650 employees.

The Grundig/Philips initiative comes in the wake of last month's move by the French government to restrain the influx of Japanese hardware by requiring all imported players to clear Customs at the small port in Poitiers—a costly and time-consuming process which has significantly reduced deliveries of VCRs to wholesale and retail outlets.

(Continued on page 53)

U.K. LP, Tape Deliveries Dive Third-Quarter Figures Show 21% Drop; Singles Up

By PETER JONES

LONDON—Third-quarter deliveries of records and tapes to the U.K. retail trade were down 21% compared to the same period last year. The statistics were issued last week by the British Phonographic Industry, which specifically noted the LP decline as "very disappointing."

The total value of disks and prerecorded cassettes was down, but a modest fall from \$92.7 million to \$91.7 million (exchange rate as \$1.65 to the pound sterling). This small dip, says BPI, "masks" the bad news about the LP marketplace.

Total deliveries of LPs were 10.9

million units, compared with 13.7 million in the third quarter last year. Says BPI: "The third quarter of 1981 was, in fact, quite a good period for LPs, so the fall is not quite so dramatic as it might seem at first. But nevertheless, there's no sign of any consumer upturn affecting the album market."

Value figure of LPs delivered over the three-month period was \$42.5 million, compared with \$47 million last year, a fall of 12%. And, says BPI by way of reminder, the annual rate of LP sales in Britain now is just under 60 million compared with around 80 million three years ago.

Says BPI director general John Deacon, "The researchers who are members of the BPI statistics committee have no doubt that this loss of 20 million units is primarily due to home taping, and they feel it is clear that the overriding attraction is one of price—blank tapes still cost on average less than a quarter of the price of an LP."

"Fortunately, prerecorded cassette sales continue to grow steadily. Annual volume now stands at 29.6 million units, compared with 23.4 million three years ago. But this gain of six million album units on tape is poor compensation for the loss of 20 million on disk."

In the third quarter, 6.8 million cassettes were delivered, 6% up on the same period of 1981, and value was up 8% at \$24.1 million.

The BPI notes that the singles sector is "holding up very well," with sales steady at around 78 million units a year for the past three years. Third-quarter figures show 19.4 million singles units delivered, compared with 18.2 million last year, up 7%. The BPI says that continued interest in 12-inch singles helps keep the average value of singles up.

Average trade price in the third quarter for all singles was \$1.29, resulting in a 14% increase in the value of this sector, to \$24.3 million.

Unit and value figures for the

(Continued on page 52)

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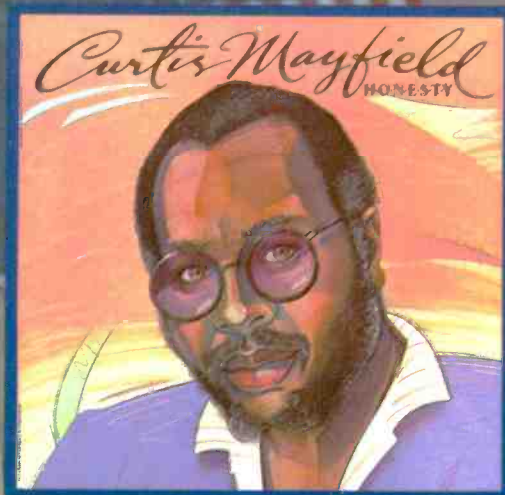
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On the ABC Rock Radio Network

LOU GRAMM OF FOREIGNER PHOTOGRAPHER BY RICK DIAMOND

Radio

KTXQ-SOUND WAREHOUSE PROMOTION

Dallas Station, Chain Team Up

DALLAS—KTXQ (Q-102) is working with Sound Warehouse stores here to help boost record business for the holiday season.

The AOR station has distributed 250,000 "Q-Cards" in the market in the past 24 months. Holders of these can receive a \$1 discount on albums especially displayed at the nine shops in this market. These are titles—18 to 22 of them—being played on Q-102. Further, these card holders can get \$2 off the price of the "Q-102 New Track Of The Week."

Noting the decline in record sales, program director Tom Owens says, "We decided it was time to do something about it. We always thought we were exposing new artists, but maybe we could do more."

The discount idea was developed in discussions with Terry Worrell, owner of Sound Warehouse's parent company, Bromo Distributors. "We then surveyed the record companies," Owens continues. "They agreed that an extra push could help put life back into the record business."

Responding to a problem raised by Murray Nagel, regional marketing director of Warner Bros., it was decided to display all the new albums in one place in the stores. Nagel cited the potential confusion of a buyer trying to find a specific album.

Station promotion manager Bernie Lucas adds, "On the 'Track Of The Week' album we go a step further and identify the specific song title (that's getting airplay) on the display. If someone has heard that song and remembers the title, he or she now can see which album it's on and maybe buy the album."

A list of the new LP adds is sent by the station to Sound Warehouse ad director Mark Tindle, and he arranges for updating the display in each store.

Owens summarizes, "The direct connection between what we're doing on the air and what is dis-

played in the stores will, I hope, draw the needed attention to new artists and new music. The recording industry and broadcasting are very important to each other. I feel that with more of this cooperation, the record labels, the radio station and, ultimately, the consumer will benefit."

Col Pix Out Of B'casting

NEW YORK—Two sales of four radio stations totaling \$11.75 million mark the departure of Columbia Pictures Industries from the radio field.

The Coca-Cola subsidiary has applied to the FCC to sell WWVA/WCPI Wheeling, W. Va. for \$8.8 million to Wheeling Broadcasting, and KCPX-AM-FM Salt Lake City for \$2.95 million. Both purchasing companies are controlled by John Price and family, who also recently acquired KBEE-AM-FM Modesto, Calif. and KOH/KNEV Reno for a total of \$4.5 million. Price is spinning off KOH for \$950,000.



FIDDLE STIX—Charlie Daniels says thanks to Century Broadcasting's Shelley Grafman and an appreciative audience at the St. Louis Checkerdome last month during a 15th anniversary celebration for KSHE-FM.

Vox Jox

Ron O'Brien Moving West

By ROLLYE BORNSTEIN

Big Ron O'Brien leaves the Big Apple to return to Los Angeles. He'll fill that afternoon drive opening at Gannett's KIIIS from his present evening slot at WNBC New York, where he'll remain until mid-December. WNBC p.d. Kevin Metheny is looking to fill that vacancy with a medium or major market talent, strong on production. Assistant p.d. Jim Collins will be filling in (with an occasional cameo appearance from Metheny himself) until a replacement is named—probably after the first of the year.

Also at Gannett L.A., Gary Owens has just signed a new longterm contract to continue his morning drive show on KPRZ. . . . Across town at KMGG, former KRTH evening jock Cherie, who was slated to do weekends for KOST, is now doing Sunday nights.

Chuck Urban is the new p.d. at KYNM AM-FM Omaha, coming from KAYO Seattle. He succeeds Roy Coffman, who segues into the operations manager position. . . . WHEB AM Portsmouth, N.H. has split from its FM top 40 counterpart. The daytime is now programming a nostalgia MOR format under the direction of p.d. Scott Hooper, who joined the station from WNPB Newburyport, Mass. New lineup includes: Howie Leonard, mornings; Scott Hooper, middays; and Johnny

Rodgers, holding down afternoons. Former p.d. Duncan Dewar is upped to operations manager for both facilities in addition to retaining his p.d. position for WHEB-FM.

Celebrating a new building, increased ratings and a decade of success as an AOR outlet, WBLM Lewiston Me. kicked off six months of celebration with a 10th anniversary party last week at the Portland Ramada. . . . "Give us your old classic, discarded, forgotten and dust-covered commercials," says Ray Barron, who's planning an evening of nostalgia and humor in conjunction with the New England Advertising Agencies, titled "Retrospective—Three Decades Of Radio And Television Commercials." He's looking for any and all old radio and tv spots from the Boston area. You can reach him at Barron, Hillman & Mellnick, 80 Broad Street Boston, Mass. 02110.

Jeff Pollack has added a new client to the fold, KOME San Jose, as has E. Alvin Davis, who returns to Yes-95 (WYYS), consulting the Cincinnati outlet, where p.d. Eddie Rogers has resigned. . . . WCXI's Deano Day is now Detroit record star Deano Day after recording a poem submitted by a longtime CXI

(Continued on page 18)

Source Book Gets Addendum

NEW YORK—As witness to rapid changes occurring in radio, the Broadcast Information Bureau has published a 102-page supplement as an addendum to the Radio Programs Source Book brought out only last April.

The supplement is almost as fat as the 147-page original and, according to editor Liz Doris, has 57% more programming information. The two volumes together offer 1,800 entries, from full formats to jingles and "shot-gun" bits of music.

Both the supplement and the master edition classify listings by running time—long form, hour, half-hour, quarter-hour, minute—and by main category or program type—automated formats, custom packages, features, identifications, jingles, live events, music programming, news services and public service announcements.

The Syosset, N.Y.-based bureau is offering the book and supplement for \$62.95. A new edition will be published in the spring, which will incorporate all supplement information as well as further updating. A followup supplement is planned for next fall.

AFTER BLAIR ATTACK

Arbitron VP Defends Rates

NEW YORK—"No business acts to reduce its revenue." So comments Arbitron radio sales development vice president Rip Ridgeway about a three-page complaint written by Blair Radio research and marketing senior vice president Bob Galen.

In a letter to the radio rep firm's client stations, Galen complains that Arbitron's rates are too high and they will probably stay that way because "Arbitron will continue to charge as much as the marketplace will bear as long as they continue to be a monopoly in the rating business. Let's face it. They are number one and can charge what they want."

Expressing frustration, Galen writes, "I can't tell you how many

discussions I've had with Arbitron people saying you should establish the cost of producing the product, and then apply whatever markup you wish to it, and then divide it up among the subscribers in some equitable way."

While Arbitron has discussed its rates with its advisory councils, Ridgeway points out that the rating service never discloses the amount it receives. It will debate how to charge the stations, however.

Galen charges that Arbitron has become "a junior partner of a radio station. The bigger the station, the more Arbitron gets. I'm afraid that I will never really believe that a company that takes a survey should share in the profits of a radio station," Galen adds.

NO MORE COMMERCIAL GUIDELINES

NAB Code Scrapped By Decree

By BILL HOLLAND

WASHINGTON—The National Assn. of Broadcasters' radio code has been dismantled, as the result of fallout from a NAB/Justice Dept. consent decree.

The decree, hammered out after the U.S. District Court here backed off Tuesday (23) from its March ruling that the NAB was guilty of anti-trust violations, basically dealt with the tv code. But now the association has scrapped commercial guidelines for both broadcasting means, opening the door to more advertising on the air, and to the use of spots previously considered offensive.

The code has been generally adhered to by radio and tv stations belonging to the NAB. Among other elements, it prohibited liquor advertising. Deregulation, however, has softened adherence, and during the summer, a Boston radio station ran vodka commercials.

The new NAB/Justice decree,

which ends the threat of a lengthy appeals court fight (the association had appealed the initial decision), specifically states that the NAB must cancel code components governing the quality, length or placement of "non-program material" appearing on broadcast tv, as well as "the number of products or services presented

within a single non-program announcement on broadcast television."

At issue in the three-year case was the Justice Dept. position that the length, placement and product number restrictions "artificially enhanced the demand for commercial time, and that by collectively restricting commercials during prime time broadcasts, drove advertising rates up."

NAB president Edward Fritts, in his statement in response to the announcement, termed the District Court approval of the decree unhelpful to broadcasters or the public, and suggested that the government never sought the opinions of advertisers—who supported the code—or the FCC.

"Pure and simple," Fritts said, "today's action means that the government does not want television broadcasters to attempt to govern themselves by voluntarily limiting the amount of advertising broadcast into the public's homes."

Burkhart Comes To KJYO's Aid

OKLAHOMA CITY—Insilco president Fred Walker has brought Kent Burkhart to this market to fix his local FM, KJYO. Burkhart has been instructed to find a new format to replace the Schulke II MOR format that has attracted less than a 2.0 share.

Walker, who is about to name a new general manager for the station, will not disclose the new format or the new g.m., but he says the station will not go AOR.

DECEMBER 4, 1982, BILLBOARD

A Beautiful Christmas 45 Record/Card . . .

"FALL SOFTLY SNOW"/"HAPPY BIRTHDAY JESUS" by Al Rosa, MOR 12-25

Juke Box/Radio Breakout (WMAL, Wash., D.C. Tony Renaud) . . .

"YOU'LL NEVER KNOW"/"COLORS OF MY LIFE" by Frank Sinatra, Jr., MOR 12-26

And you've gotta hear . . .

"SHIFTING WHISPERING SANDS" (original)/
"THE MALTESE FALCON" . . . A SIMPLE SOLUTION A great comedy spoof . . .
HUMPHREY BOGART voice by WALLY FLAHERTY, MOR 12-23

New release! Original sound of whistling, dribbling, instrumental . . .

"SWEET GEORGIA BROWN" by The Brothers, MOR 12-34

WRITE OR CALL COLLECT FOR FREE SAMPLES/FREE TITLE STRIPS . . .

MOR RECORDS

(Middle of the Road Music)

17596 Corbel Court, San Diego, CA 92128 • (619) 485-1550
All special low-priced to OPS, Stations, Stores, Racks, Card Shops, etc.

Washington Roundup Regional Control Rule Upheld

The FCC denied Monday (22) a waiver of its regional concentration of control rule requested by Defiance Communications, Inc. (DCI), a subsidiary of Central Broadcasting Corp., and dismissed an application for assignment of WONW in Defiance, Ohio, from Tri-State Broadcasting to Defiance Communications.

DCI presently operates, through subsidiaries, WKBV and WRIA-FM Richmond, Ind., WBAT Marion, Ind., WBIW/WBIF-AM-FM Bedford, Ind. and KTRM/KIEL Beaumont, Tex.

If the FCC had granted the as-

ignment application, it would have resulted in common ownership of three AM stations (WONW, WKBV and WBAT) within 100 miles of each other and, the FCC said, an "overlap of the primary signal contours" in violation of commission rules.

The commission also noted that Tri-State had received "several other inquiries from potential purchasers" other than DCI, and that there are "a number of applicants for a new FM service in Defiance." "It would seem there is interest in operating a station there," the FCC said.

'Trafficking' Hearing Rule Repealed

The FCC has lifted a 20-year-old rule requiring broadcasters who want to sell stations within three years of acquisition to go through "trafficking" hearings.

The commission repealed the "three-year-rule" on Nov. 18, approving a proposal made last December. When the old rule was adopted, the FCC states, "broadcasting was not nearly as mature nor successful an industry as it is today." Today, the commission says, it is a "competitive environment" in which "the public interest is usually best

served by allowing station sales to be regulated by marketplace forces."

Commission chairman Mark S. Fowler, in a separate statement, called the FCC decision "a true blockbuster in the unregulation process," and said the three-year-rule had become "the seven-minute penalty box for the broadcasting industry."

Despite the official hubbub over the repeal, there will be little change felt by broadcasters, since the commission has been routinely waiving the three-year-rule for some time.

Pro-Motions WMAL Remembers Vietnam Vets

WMAL Washington gave extensive coverage to the National Salute To Vietnam Veterans earlier this month, and reporter Larry Matthews says the experience was "highly emotional."

Matthews filed special reports for the AC station from the Washington National Cathedral, where the names of the 58,000 men who were either killed or reported missing in action during their war were read, and Arlington National Cemetery, where a national monument commemorating the dead was unveiled on Veterans' Day. He also anchored two reports, "Vietnam Veterans: Personal Profiles," and "They Served With Honor," which examined the impact of the war on the lives of a former nurse, infantryman and prisoner of war.

"There is no way to describe the feeling of standing with thousands of people, perfectly quiet except for the sound of someone sobbing," he

says. "It was almost overwhelming." A veteran of the 101st Airborne Division, based in Forth Campbell, Ky., Matthews, 39, also covered the student anti-war marches on Washington in the late 1960s. "It's tough to compare the two. Both events had a tremendous impact on me. I can tell you that the mail I found on my desk after the tribute was one of the high points of my career. Vets writing to thank me really meant something."

"Charming, intelligent, a good sense of humor are the characteristics that best describe me. That's why I, Debra Felicia Howard, should be Miss WRBD."

Bob Gaynor and the management of the urban station in Ft. Lauderdale obviously thought so, too. Gaynor, an instructor at Miami Lakes Technical Institute, a broadcasting school, picked the part-time student as the winner of its recent Miss

WRBD campaign. She was one of 20 entrants, aged 16-24, who submitted tapes stating why they wanted the title in 25 words or less.

"I knew a lot of girls would enter, and I wanted to do something different," says the 22-year-old Hollywood, Fla. native over the buzz of a malfunctioning security alarm at a McDonald's franchise in nearby Hallendale, where she is the day manager. "I thought the rhyme would stand out." Howard, a business management major at Florida International University in Miami, won a 16-week scholarship to Miami Lakes and a weekend cruise to the Bahamas as the contest winner. She also played guest DJ earlier this month on Connie Clare's morning show, and represented the station on a float in the recent Orange Blossom Classics Parade in Miami.

"I've always wanted two careers," she notes. "That way I'll never be bored."

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
HOT 100			
1 "Love In Store," Fleetwood Mac, Warner	29%	49%	KCPX-FM, KEGL-FM, WIFI-FM, WMC-FM, KCNR-FM, WLOL-FM
2 "Heart To Heart," Kenny Loggins, Columbia	25%	41%	KFRC-AM, CKLW-AM, WCAU-FM, WTIX-AM, KSLQ-FM, WIVY-FM
3 "Allentown," Billy Joel, Columbia	20%	31%	KIQQ-FM, KUBE-FM, WCAU-FM, WBEN-FM, KBFM-FM, WZEE-FM
4 "Heart Of The Night," Juice Newton, Capitol	20%	31%	WCAU-FM, KDWB-AM, WIFI-FM, WMC-FM, WKCI-FM, WIVY-FM
5 "The Other Guy," Little River Band, Capitol	17%	67%	KUBE-FM, WGCL-FM, KOPA-FM, WTIX-AM, WNCI-FM, KOFM-FM
BLACK			
1 "Bad Boy," Ray Parker Jr., Arista	41%	41%	KDAY-AM, KGFJ-AM, WRKS-FM, KWAM-FM, KDIA-AM, WTLC-FM
2 "Love Me Right," Aretha Franklin, Arista	31%	59%	WJLB-FM, WDIA-AM, KDAY-FM, WPLZ-FM, KAPE-AM, WGCI-FM
3 "Painted Picture," Commodores, Motown	23%	53%	WZEN-FM, WCHB-AM, WDAO-FM, KAPE-AM, WRAP-AM, WTMP-AM
4 "The Best Is Yet To Come," Grover Washington Jr. with Patti LaBelle, Elektra	22%	23%	WJLB-FM, WPLZ-FM, WYLD-FM, WILD-AM, WWIN-AM, WANM-AM
5 "Welcome To The Club," Brothers Johnson, A&M	19%	70%	KGFJ-AM, WCHB-AM, WDAO-FM, WDMT-FM, WOKB-AM, WPAL-AM
COUNTRY			
1 "Why Baby Why," Charley Pride, RCA	30%	31%	WAMZ-FM, WITL-FM, KFTN-AM, KSOP-AM, KFGO-AM, WTSO-AM
2 "C.C. Waterback," George Jones & Merle Haggard, Epic	27%	28%	WCMS-FM, WPXK-FM, KFTN-AM, KSOP-AM, KOKE-FM, KEBC-FM
3 "Somebody's Always Saying Goodbye," Anne Murray, Capitol	24%	74%	KSOP-AM, WITL-FM, WSDS-AM, WHIM-AM, WJAZ-AM, WIRK-FM
4 "Faking Love," T.G. Sheppard & Karen Brooks, Warner	23%	74%	KUZZ-AM, KYGO-FM, KEED-AM, KGEM-AM, WCMS-FM, WEZL-FM
5 "Til I Gain Control Again," Crystal Gayle, Elektra	20%	78%	KEED-AM, WCOS-FM, WMC-AM, WPLO-AM, WDOD-AM, WPXK-FM
ADULT CONTEMPORARY			
1 "Heart To Heart," Kenny Loggins, Columbia	23%	35%	KPPL-FM, KIXI-AM, WYEN-FM, WSB-AM, WSM-FM, WAIA-AM
2 "Heart Of The Night," Juice Newton, Capitol	23%	28%	WATR-AM, WYEN-FM, WSB-AM, WBEN-AM, WCTC-AM, WBT-AM
3 "Love In Store," Fleetwood Mac, Warner	19%	26%	KIXI-AM, KMOX-AM, WYEN-FM, WRVR-FM, WSM-FM, KEX-AM
4 "Baby Come To Me," Patti Austin with James Ingram, Qwest	14%	65%	WGAR-AM, WASH-FM, WBAL-AM, KRNT-AM, WBT-AM, KNYN-FM
5 "A Penny For Your Thoughts," Tavares, RCA	14%	40%	WATR-AM, KMBZ-AM, WSM-FM, KRNT-AM, WBEN-AM, WCTC-AM

DECEMBER 4, 1982, BILLBOARD

JOHNNY MARKS CLASSICS

RUDOLPH

THE RED-NOSED REINDEER

150,000,000 Record Seller—Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY
PLACIDO DOMINGO

I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

TV SPECIALS

RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Sound Track MCA) CBS—Dec. 1
19th Showing—Longest Running Special in T.V. History

RUDOLPH'S SHINY NEW YEAR

Red Skelton ABC—Dec. 6

RUDOLPH AND FROSTY

Ethel Merman HBO—Dec. 25

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Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 Papa Was A Rollin' Stone, Temptations, Gordy
- 2 I Am Woman, Helen Reddy, Capitol
- 3 I Can See Clearly Now, Johnny Nash, Epic
- 4 I'd Love You To Want Me, Lobo, Big Tree
- 5 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 6 Summer Breeze, Seals & Crofts, Warner Bros.
- 7 You Ought To Be With Me, Al Green, Hi
- 8 It Never Rains In Southern California, Albert Hammond, Mums
- 9 I'll Be Around, Spinners, Atlantic
- 10 Ventura Highway, America, Warner Bros.

POP SINGLES—20 Years Ago

- 1 Big Girls Don't Cry, Four Seasons, VeeJay
- 2 Return To Sender, Elvis Presley, RCA
- 3 Bobby's Girl, Marcie Blane, Seville
- 4 Limbo Rock, Chubby Checker, Parkway
- 5 All Alone Am I, Brenda Lee, Decca
- 6 Don't Hang Up, Orions, Cameo
- 7 The Lonely Bull, Tijuana Brass, A&M
- 8 Ride!, Dee Dee Sharp, Cameo
- 9 He's A Rebel, Crystals, Philles
- 10 Next Door To An Angel, Neil Sedaka, RCA

TOP LPs—10 Years Ago

- 1 Catch Bull At Four, Cat Stevens, A&M
- 2 All Directions, Temptations, Gordy
- 3 Close To The Edge, Yes, Atlantic
- 4 Rhymes & Reasons, Carole King, Ode
- 5 Seventh Sojourn, Moody Blues, Threshold
- 6 Superfly, Curtis Mayfield, Curtom
- 7 Phoenix, Grand Funk Railroad, Capitol
- 8 Caravanserai, Santana, Columbia
- 9 Ben, Michael Jackson, Motown
- 10 Rock Of Ages, The Band, Capitol

TOP LPs—20 Years Ago

- 1 My Son The Folk Singer, Allan Sherman, Warner Bros.
- 2 Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- 3 Peter, Paul & Mary, Warner Bros.
- 4 West Side Story, Columbia
- 5 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 6 Sherry and 11 Others, Four Seasons, VeeJay
- 7 Ramblin' Rose, Nat King Cole, Capitol
- 8 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 9 Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
- 10 The Music Man, Warner Bros.

COUNTRY SINGLES—10 Years Ago

- 1 She's Too Good To Be True, Charley Pride, RCA
- 2 Don't She Look Good, Bill Anderson, Decca
- 3 Got The All Overs For You, Freddie Hart & the Heartbeats, Capitol
- 4 Lonely Women Make Good Lovers, Bob Luman, Epic
- 5 Sing Me A Love Song To Baby, Billy Walker, MGM
- 6 Pride's Not Hard To Swallow, Hank Williams, Jr., MGM
- 7 Heaven Is My Woman's Love, Tommy Overstreet, Dot
- 8 Fool Me, Lynn Anderson, Columbia
- 9 White Silver Sands, Sonny James, Columbia
- 10 Take It On Home, Charlie Rich, Epic

SOUL SINGLES—10 Years Ago

- 1 You Ought To Be With Me, Al Green, Hi
- 2 If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
- 3 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 4 I'm Stone In Love With You, Stylistics, Avco
- 5 One Life To Live, Manhattans, Deluxe
- 6 Papa Was A Rollin' Stone, Temptations, Gordy
- 7 A Man Sized Job, Denise LaSalle, Westbound
- 8 Baby Sitter, Betty Wright, Alston
- 9 Why Can't We Be Lovers, Holland-Dozier, Invictus
- 10 Trouble In My Home/I Found My Dad, Joe Simon, Spring

Format Turntable

KLLB Portland Switches From AC To Album Rock

KLLB Portland, Ore., which had been running an AC format heavy on oldies, has gone to AOR. Until it gets new call letters (KRCK) the outlets is billing itself as **Rock-101**.

Operations manager Robin Mitchell notes that the station was turned down by the FCC for the KRCK call letters, said to be available. But some research disclosed that the commission was in error, as another station had abandoned these calls 12 years ago. That fact

had apparently slipped into the cracks at the FCC.

The station has hired John Sebastian, which brings the consultant to his hometown and pits him against Burkhart/Abrams/Michaels/Douglas' "SuperStars" station KGON. KGON bills itself as "KGON Rocks," and Mitchell plans to promote his station as "The Rock." It should be an interesting spring rating period.

Mike Bailey, formerly of KINK

and KGON Portland, leads off the new jock lineup in morning drive. He is followed by Bob Brooks in the 10 a.m. to 2:30 p.m. slot. Brooks comes from KQFM and was the p.d. who launched KGON. He will also serve as assistant p.d. and music director.

Charlie Busch, former KINK morning man and ex-jock at KREM Spokane, is in the 2:30 to 7 p.m. slot. He is followed by John Walker in the 7 p.m. to midnight position, who

comes from KZOK Seattle and KWJJ/KJIB Portland.

★ ★ ★

Non-commercial WDET Detroit has dropped much of its block programming, including classical music and reggae, to go mostly jazz. Station manager Marvin Granger has installed jazz programming from 9 a.m. to 5 p.m. daily. Judy Adams is the music director.

DOUGLAS E. HALL

THE GREAT SOUNDS

• GLENN MILLER •

• THE MILLS BROTHERS •

• BING CROSBY •

• PEGGY LEE •

• NAT KING COLE •

• DORIS DAY •

• TOMMY DORSEY •

• THE FOUR ACES •

• ELLA FITZGERALD •

• TONY BENNETT •

• AND ALL THE GREATS •

The United Stations

AMERICA'S TARGET RADIO NETWORKS

The Great Sounds. An exciting new weekly four hour radio program from The United Stations. Featuring the hits of the 30's and 40's and the non-rock hits of the 50's and 60's.

The Great Sounds is designed to develop a loyal audience, and keep it, because it will encourage long listening spans and lessen dial punching. This will not only benefit the radio station, but also the advertiser by encouraging your audience to tune in on a specific day at a specific time.

Each week **The Great Sounds** will spotlight a "Special Feature Artist" throughout the entire four hour program. Benny Goodman, Teresa Brewer, Mel Torme, and Johnny Mathis are just a few of the great stars we'll be featuring as in-person guests. In addition, several

other stars will appear on the show, all talking about their music and the fascinating stories behind the songs. Each show will also highlight a special year with a review of the events and the unforgettably great sounds of that year.

The Great Sounds wouldn't be complete without Frank Sinatra. Each week a "Spotlight on Sinatra" will pay tribute to perhaps the greatest sound of all.

The Great Sounds is hosted by Dick Shepard who anchored WNEV's legendary "Milkman's Matinee" in the mid 50's, as well as the NBC Radio Network program, "Monitor".

For more information and a demonstration cassette of **The Great Sounds** call The United Stations in New York at (212) 869-7444.

New York • Detroit • Washington, D.C. • Los Angeles

Radio

JONES KEEPS UP WHUR Weekend Jock Is Tops In His Slot In D.C.

By BILL HOLLAND

WASHINGTON — A lot of people here already know that WHUR-FM is one of the top three stations in town, and that the Arbitron ratings consistently show that Melvin Lindsey's weeknight show "The Quiet Storm" is No. 1 in the 7 to midnight slot. But not that many people know about Alvin Jones.

Jones is host of the "Weekend Quiet Storm," broadcast every Saturday and Sunday night, and his show has captured the weekend No. 1 rating for the 7 to midnight slot for every rating period but one since he took over the program in the spring of 1979.

The "Weekend Quiet Storm" is quite a storm in itself, usually pulling in double the audience of its closest competitor. (In the spring of 1982, the audience listening to his program also doubled—to 63,000 persons).

Jones is modest about the show's gains, pointing out that "actually, the show was No. 1 when I started. It was a big responsibility. So I stayed with the general concept, programming for a wide audience—18 to 49—and then after I was accepted by the listeners, I started letting my personality show a little more."

Jones was only 19 at the time. Now 23, he is certainly the only top jock in town who's still in school. He plans to graduate in May from Howard University with a major in broadcast production. He says he enjoys being on the air, but he has his eye on production and even ownership later on. Jones already has an independent production company, and when he's not at school or working for WHUR, he's doing his own projects, such as videotaping the recent NAACP membership drive dinner here.

One of his show's assets, and its appeal, is that he programs for a wide audience. In the summer Arbitrons, Jones scored as well with the 18-year-olds as he did with the 35s and 49s, and pulled an impressive 19.0 on Saturdays and 14.7 on Sundays overall, up from 18.3 and 13.7 in the spring book.

There's also his "Quiet Storm Classic Series" specials, which Jones developed, spotlighting on the Sunday program important and seminal pop, jazz and rhythm & blues artists such as Sarah Vaughan, Nat "King" Cole, Jackie Wilson and Sam Cooke. Recently, he started a new feature, called "Alvin's Sound Advice," from 8:30 to 9:00 p.m. on Saturday, spot-

lighting new "ballad things," talking about the "current hot records and artists, industry trends, that sort of thing. I also ask the listeners to write in to ask questions about their favor-

ite stars, and if I can find out the answers, I talk about that too."

Jones once said that it was possible "to segue from Nat 'King' Cole to the Gap Band without losing con-

tinuity." When asked how he could handle such a possibly difficult task, he referred to a Gap Band song called "Nothing Comes To Sleepers (But A Dream)." He said, "There's a little piano and harp passage in that song, and it goes right into a Nat Cole album with George Shearing

playing piano, and in the middle of it, Shearing plays a solo and, well, it just fits in right there."

Jones says working at the Howard-owned station is a "unique opportunity. They let me plan my own programming, and all the music for the show I'm able to choose myself."

For less than a penny Polaroid's label protects K-tel's label.

What counterfeiting has done to the record industry is a crime. The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide.

But now you can stop record counterfeiters dead in their tracks. And for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying

counterfeit product, at a most economical price."

Polaproof is an adhesive label made of a unique material that produces an array of visual effects which are virtually uncounterfeitable. And more important, it lets your customers know an album is authentic. But most important, if your counterfeiting losses are more than 1% of your total sales, you can recover much more than you invest in Polaproof. We'll even come in to work with you and show you how much. After all, if you make the records, tapes and cassettes, you should also make the profits.

For more information and a free sample of Polaproof, call our worldwide sales agent Edward E. Tawil at 213-883-0524. Or send us the coupon.

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New LP & Tape Releases, page 27

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DECEMBER 4, 1982, BILLBOARD

Billboard® Rock Albums & Top Tracks

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Survey For Week Ending 12/4/82

Rock Albums

Top Tracks

Table with columns: This Week, Last Week, Weeks On Chart, ARTIST—Title, Label, This Week, Last Week, Weeks On Chart, ARTIST—Title, Label. Includes entries for TOM PETTY AND THE HEARTBREAKERS, MEN AT WORK, SUPERTRAMP, PHIL COLLINS, etc.

Top Adds

Table with columns: Rank, ARTIST—Title, Label. Lists new entries like SAMMY HAGAR—3 Lock Box, LED ZEPPELIN—Coda, OZZY OSBOURNE—Speak Of The Devil, etc.

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio

September/October Birch

Following are Birch Report excerpts for Atlanta, Boston, Cincinnati, Dallas-Ft. Worth, Denver-Boulder, Houston-Galveston, Jacksonville, Little Rock-North Little Rock, Memphis, Minneapolis-St. Paul, Richmond, Rochester, Seattle-Everett-Tacoma and Washington. All figures are for 12-plus, 6 a.m. to midnight, Monday to Sunday.

Main radio station data table with columns: station, format, Sept./Oct., Aug./Sept., July/Aug. Lists stations like WKLS-FM, WSB-AM, WQXI-FM, etc., across various cities.

DECEMBER 4, 1982, BILLBOARD



RECORD COLLECTORS! NOSTALGIA FANS! TRIVIA BUFFS! RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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TOP 50

Adult Contemporary

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These are the most popular singles as compiled from radio station airplay reports.

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, and Song/Artist/Label. Includes 'TRULY' by Lionel Richie at #1 and 'HEARTBREAKER' by Dionne Warwick at #2.

DECEMBER 4, 1982, BILLBOARD

* Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

- Nov. 29, Canadian Rock, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour. Nov. 29, Roger Glover of Rainbow, Guest D.J., Rolling Stone Productions, one hour.

Just A Little Imagination



Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022

Radio

KQAK's Bennett Thinks It's Time For Breakfast

SAN FRANCISCO—KQAK's resurrection of the "breakfast club" format for its morning team Alex Bennett and Joe Regelski (Billboard, Nov. 6) represents something "America is ready for again," says Bennett.

The live remote for about 300 guests at the local Punch Line club early November featured the KQAK duo, together with a band headed by Dick Bright and an array of well-known San Francisco comics like Bobby Slayton, Kevin Pollack, Jim Samuels and Jim Rafferty.

Bennett says he believes the last local attempt at a live breakfast show was a KFRC-AM version that terminated in 1952. "My father was in the band on that show," recalls Bennett, "so this harkens back to my youth. It's just a swing of the pendulum. Morning shows have become a laugh-a-minute thing with bells and whistles and everything you can think of. I think America is

ready again for another type of morning show—something that's a total program rather than a lot of comic interruptions."

"Breakfast With Bennett," says the disk jockey, was a response to numerous listeners who would cram into the KQAK studios and hallways on mornings when guests like Robin Williams were scheduled. Free tickets for the Punch Line affair were mailed to listeners who sent in requests.

"The demand for tickets exceeded the capacity of the club 15 times," notes Bennett. "The response has been so overwhelming it almost dictates that we do more shows."

Bennett and Regelski, who recently went from KMEL-FM to KQAK in a shakeup of local AOR radio (Billboard, Aug. 21), also hosted a KQAK-sponsored "Alex & Joe Show" at the 600-seat Old Waldorf on the nights of Nov. 19-20.

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Billboard photo by Chuck Pulin
A DEFINITE NINE—Anita Morris, who stars in the Broadway musical "Nine," autographs the Columbia cast album at Record World in Manhattan.

Tower Chain Plans Magazine

• Continued from page 23
not advertised or written about. We think we can encourage our customers, through the magazine, to look deeper into catalog product and to encourage them to speculate on more adventurous music."

As for content, Farrace says "the nucleus of the editorial will be extensive lists of releases from the month previous to and the month subsequent to publication, as well as exhaustive charts from all our markets. There will be no reviews per se, but there will be short features on artists who have released remarkable records as well as columns where regular writers will offer insights."

PRINT VOLUME Folios, Sheet Music Called Hot Items At Stark Stores

By EDWARD MORRIS

NASHVILLE—Sheet music and folios continue to be steady accessory items for Stark Records & Tapes, accounting for from 2½% to 3% of annual sales in the company's Camelot and Grapevine stores.

Pat Tidwell, print music buyer for

Stark, estimates that the stores each carry up to 300 folios and 150 single sheets in their back-wall display sections. Occasionally, although not often, a top-selling album will be displayed with accompanying sheet music as a dual promotion. Tidwell says that customers who buy records at the Camelot locations (which are primarily in malls) are also the ones who buy print music.

Although most of the stores are stocked through Stark's central warehouse in North Canton, Ohio, Tidwell explains that each store manager determines the location's particular title and format mix. She notes that sheets and folios for "easy-play" organs sell particularly well in the Florida stores, a situation that arises, she concludes, from the

state's large population of older people.

Managers are kept abreast of what's on the print market through weekly calls between the stores and the main office and by a constantly updated catalog. The weekly calls deal with the top selling product.

Sheets, Tidwell reports, are generally the biggest sellers. But folios on Survivor, John Cougar and Chicago have also sold well, she adds.

The Grapevine stores, which have more floor space than the Camelots, sometime carry larger amounts of print music, according to Tidwell, but the methods of stocking and display are about the same.

Stark buys most of its print product through Charles Dumont & Son, Cherry Hill, N.J.

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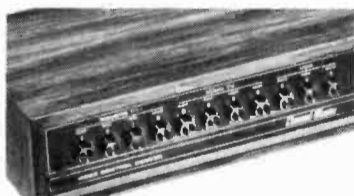
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Billboard®

Survey For Week Ending 12/4/82

Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
★ 1	1	11	PITFALL—Activision AX 108	WEEKS AT #1 3
2	2	13	DONKEY KONG—Coleco 2451	
3	3	13	FROGGER—Parker Bros. 5300	
4	4	13	BERZERK—Atari CX-2650	
5	6	7	MEGAMANIA—Activision AX 017	
6	5	13	PAC-MAN—Atari CX-2646	
7	9	3	EARTH WORLD—(Swordquest) CX 2656 Atari	
8	8	13	DEMON ATTACK—Imagic 7200	
9	NEW ENTRY		ET THE EXTRA TERRESTRIAL—Atari 2674	
10	12	3	ATLANTIS—Imagic 7203	
11	11	9	VENTURE—Coleco 2457	
12	NEW ENTRY		RAIDERS OF THE LOST ARK—Atari CX-2659	
13	NEW ENTRY		ADVANCED DUNGEONS & DRAGONS—Intellivision 3410	
14	14	13	EMPIRE STRIKES BACK—Parker Bros. 5050	
15	15	3	REALSPORTS—Baseball Atari CX 2640	

America's hottest rock group is now a video game.

STURGE

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DATA AGE™ announces the world's first rock 'n roll video game featuring one of the world's hottest rock 'n roll groups . . . Journey.

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The video game will be titled, "Journey/Escape," capitalizing on the same name and package graphics of the rock group's current "multi-platinum" album, Escape, which has



sold over 5 million copies.

Just take a look at some of the other "records" Journey has set with the help of the discretionary dollars of America's youth market:

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- **Over 2 million concert t-shirts sold.**
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Retailing

Blank Tape Multi-Packs Boom Saturation Advertising Called Key To Strong Sales

• Continued from page 1

October trade show." Devuono adds.

In order of sales volume over the past six months, the executive rates as his three best: Maxell UDXL-2 C-90, two-pack, which he retails at \$8.49; TDK-SAC-90 two-pack, \$7.50; and Maxell UD-90 two-pack, \$4.99.

"The Maxell Test Pack, which combines the former best-selling Maxell UDXL-2 with the new UDXLS-2, which Music Plus sells for \$5.98, is an overnight success," buyer Mitch Perliss of Show Industries says. "It's the first time I know that the consumer can compare. Great idea. It's in an outside box, so we put it into dumps in traffic areas," Perliss states. His second and third best are: TDK SA 90 two-pack at \$5.98, and Maxell UD 90, \$3.88.

On the City 1-Stop side, Perliss says blanks move out with spiffs per tape sold by their clerks. Show supplies invoices to blank manufacturers to fulfill the contest requirements.

Just completed, Perliss says, is a very successful Maxell "The Busted Glass" incentive campaign, during which for 60 days Show employees won premium points applicable toward prizes in a 100-page catalog. Maxell too, recently provided a dime per tape spiff.

Maxell UDXL-2 in a two-pack at \$7.99 tops blank sales at the five Mother's Record stores out of Moorhead, Minn., according to Dan Bredell. In the other two slots are TDK SAC-90 two-pack at \$7.99 and TDK ADC-90 two-pack at \$6.50.

"We use blanks to buck the discount stores. We use them as leaders, just as they do. We used to distribute some of the lines. We quit. We can buy it cheaper, sell it cheaper, mark it up more by purchasing from Eastern distributors for cash. We used to mark it up 28%. Now it's 40%," Bredell explains. Like his peers, he admits the public is now heavily buying price.

"Mother's has started displaying our tape differently. To make it look like we stock more, we now put each pack on its end instead of stacking them flat. Tape is a psychological sale," Bredell says.

Tom Keenan of the nine-store Everybody's Records chain, based in Portland, Ore., feels strongly about price being the kicker that makes the sale. "Sunkyoung Magnetic Audio Tape SDC-90 at from \$1.55 to \$2.99 tops our blanks. SMAT's a Korean manufacturer who came to us recently. I've had lots of success with a \$1.99 offer if you buy 10. The company offers no help, just a very low wholesale price. We have to do the rest," Keenan says. Laser, a 90-minute tape he buys locally, ranks second. He follows roughly the same marketing formula behind SMAT. Maxell UDXL-2-90 two pack is his third ranker.

Lately, Keenan says, he finds that displaying his blank specials stacked in the middle of the floor open and in cases seems to develop the best sales pattern.

The 30 Turtles stores out of Atlanta like to create their own multi-packs. "Just give us the 10% or 15% and we'll buy much heavier and move it with our own marketing," Al Levinson says. Recently, Levinson packaged five TDK or Maxell 90s in a wooden crate for \$20. Turtles' best seller is a single Maxell UDXL-2-90 at \$5.99, followed by a TDK SA-90 at \$5.99 and BASF Pro-2 at \$2.50 or

four for \$10. Levinson feels the last one sells because of its low price, while solid advertising makes product from the other two lines stand out.

Maxell UDXL-2-90 two-pack at \$8.49, Memorex HB-90 three-pack, \$6.99 and the Maxell UD-90 two pack are the top three, in order, at the seven Mainstream stores in the Milwaukee area. Carl Faby says the chain continues to buy from a local distributor, Century Industries, whose sales and service he says are so good they obviate direct buying. Mainstream tries to keep attention on blanks by always having an advertised special.

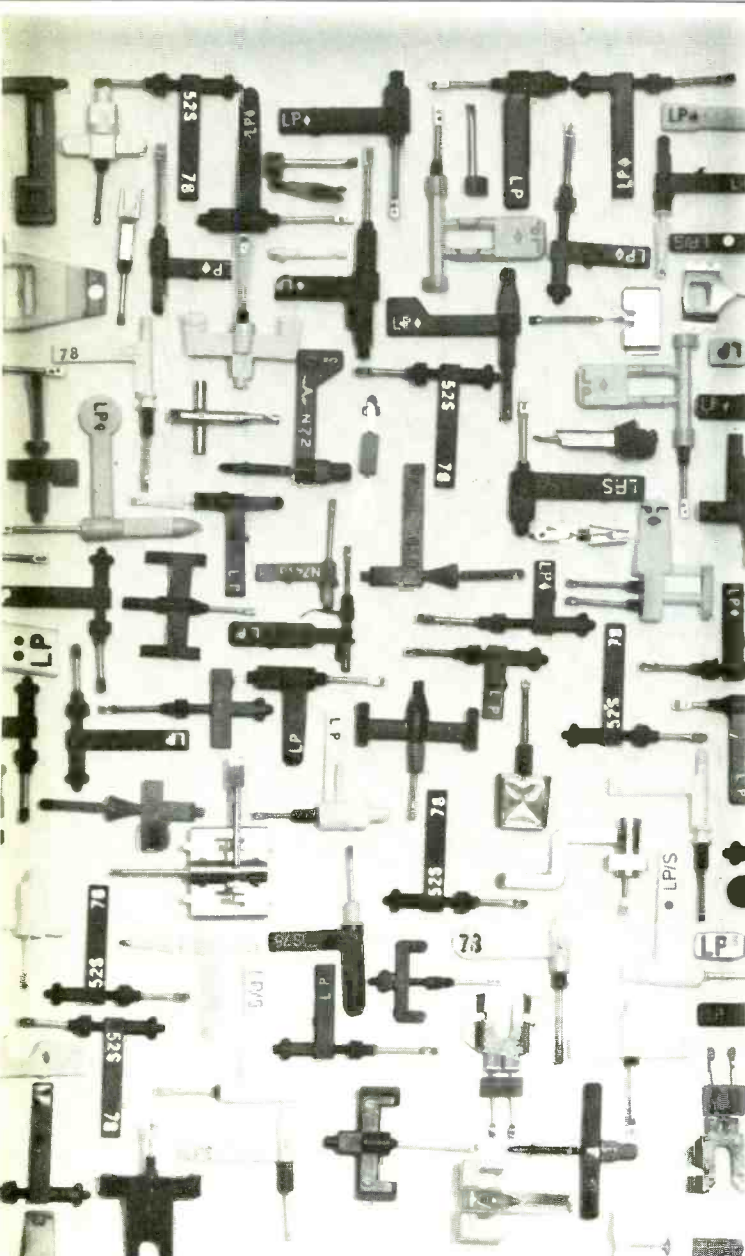
In the 135 Camelot stores, the TDK D90 two-pack at \$4.99 leads with Memorex High Bias C-90 two-pack at \$7.99 and the BASF 60 three-pack at \$4.99 following in that order, according to Dwight Montjar. He attributes the two makers' success to their consistent "institu-

tional" support. Memorex took vital store space in June with cardboard dump boxes, which Montjar extols for their excellent selling graphics. Each store had at least two of the huge C-90 replicas hanging from the ceiling. He said the Fisher Big Wheel record sections, which Stark racks, also do very well with blank tape.

Tower Records has devised an ad formula in which the consumer sees the price of a multi-pack, the comparative price of each unit in the pack and the price of buying the same product individually, which pushes the multiple sale, says Terry Ball, Sacramento ad coordinator, who specializes in blank tape. The 30-plus-store chain's best sellers are, in order: TDK SA two-pack at \$5.99; TDK D-90 two-pack at \$2.99 and the Maxell UDXL-2 two-pack at \$5.88. She finds Tower sells through best the specially advertised two-packs.



CHEERFUL CHORE—Columbia songstress Janie Fricke signs autographs for her younger fans during an in-store appearance at the McKinney, Texas Walmart.



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Retailing

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- AMUZEMENT PARK**
Amusement Park
LP Our Gang Entertainment OGI 30001\$8.98
CA OG4 30001\$8.98
- APES OF WRATH**
Apes Of Wrath
LP Media Master Recs. TDD41482
- CHENIER, CLIFTON, & HIS RED HOT LOUISIANA BAND**
I'm Here
LP Alligator AL 4729
- COHEN, JOE**
Writings On My Wall
LP Friendship Store Music FSM 2000
- COPELAND, JOHNNY**
Make My Home Where I Hang My Hat
LP Rounder 2030
- CULTURE CLUB**
Kissing To Be Clever
LP Virgin/Epic ARE38398
- DEPECHE MODE**
A Broken Frame
LP Sire 23751
- DOWNING, BIG AL**
Big Al Downing
LP Team 2001
- DUNN & BRUCE STREET**
Official Business
LP Devaki DKI-30003\$8.98
CA KD4-30003\$8.98
- DYNASTY**
Right Back At Cha!
LP Solar 60176-1
- GAYLE, CRYSTAL**
True Love
LP Elektra 60200
- HARRISON, GEORGE**
Gone Troppo
LP Dark Horse 23734
- KRISTOFFERSON, KRIS**
Songs Of Kristofferson
LP Monument 38392
- MATERIAL**
One Down
LP Elektra 60206
- THE MEMBERS**
Uprhythm, Downbeat
LP Arista AL 6605
- MYERS, SAM**
Sam Myers Mississippi Delta Blues
LP TJ Recs. TJ 1040\$8.98
- ONO, YOKO**
It's Alright
LP Polydor PD-1-6364\$8.98
CA CT-1-6364\$8.98
- ORBISON, ROY**
The All-Time Greatest Hits Of Roy Orbison
LP Monument KWG38384
- RANK & FILE**
Rank & File
LP Slash Recs. SR114
- RITENOUR, LEE**
Rit 2
LP Elektra 60186
- VARIOUS ARTISTS**
WDHA-FM N.J. Rock
LP WDHA-FM 105.5\$5.98
CA 105.5C\$5.98

JAZZ

- BIG BLACK**
Ethnic Fusion
LP 1750 Arch Recs. 1790\$7.98

- COSSU, SCOTT**
Spiral
LP Music Is Medicine MIM 9056
- ELLINGTON, DUKE**
The Symphonic Ellington
LP Trend TR529
- JACKSON, RONALD SHANNON, & THE DECODING SOCIETY**
Mandance
LP Antilles AN 1008
- MARSH, GEORGE**
Marshland
LP 1750 Arch Recs. 1791\$7.98
- STEIN, IRA, & RUSSEL WALDER**
Elements
LP Windham Hill C-1020
- TATUM, ART**
Get Happy
LP Jazz Man JAZ5030
- WALDER, RUSSEL**, see Ira Stein
- KOBIALKA, DANIEL**
Echoes Of Secret Silence; Charles Shere: Nightmusic
Oakland Symph. Youth Orch.
LP 1750 Arch Recs. 1792\$7.98
- KODALY, ZOLTAN**
Mary Janos Suite; Janacek: Sinfonietta, Op. 60
London Symph., Joo
LP Setel SEFD 5001
- LOPEZ, PETER DICKSON**
The Ship Of Death
Buckner, The Arch Ensemble For Experimental Music, Hughes
LP 1750 Arch Recs. 1794\$7.98
- MOZART, WOLFGANG AMADEUS**
Piano Concerto No. 23; Haydn: Piano Concerto In D
Steven Lubin, Mozarteart Players, Wilson
LP Arabesque 6510
- PICKER, TOBIAS**
Violin Concerto; Biscardi: At The Still Point
Schulte, American Composers Orch., Dunkel
LP CRISD 474\$8.95
- THORNE, FRANCIS**
Jubal Trio, Group For Contemporary Music String Quartet
LP CRISD 479\$8.95
- VILLA-LOBOS, HEITOR**
The Baby's Family Krinsky
LP 1750 Arch Recs. 1789\$7.98
- BRANT, HENRY**
Solar Moth; Daniel Kobialka: Autumn Beyond
Kobialka, Snyder, Brant
LP 1750 Arch Recs. 1795\$7.98
- HAUER, JOSEF**
Atonale Musik
Kubera
LP 1750 Arch Recs. 1788\$7.98

CLASSICAL

(Continued on page 51)

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- BILLY JOEL - Nylon Curtain
MARVIN GAYE - Midnight Love
DIONNE WARWICK - Heartbreaker
BARRY MANILOW - Here Comes The Night
D. HALL & J. OATES - H2O
DIANA ROSS - Silk Electric
JOHN COUGAR - American Fool
BAR-KAYS - Propositions
DIMPLES FIELDS - Give Everybody Some
PAT BENATAR - Get Nervous
TONI BASIL - Word Of Mouth
LIONEL RICHIE - Lionel Richie
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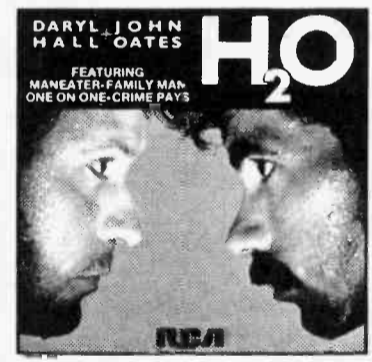
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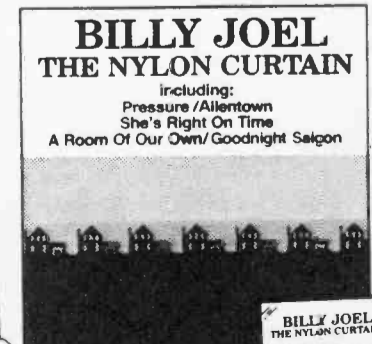
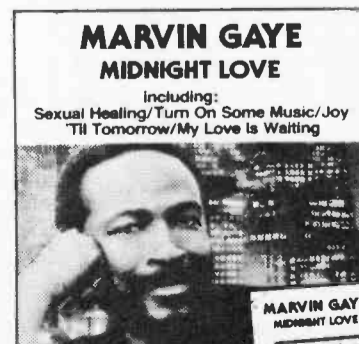
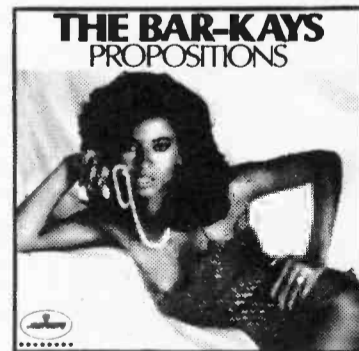
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NEW STATE SURVEY

Rise In N.Y. Film, Video Seen

NEW YORK—A study commissioned by New York State's Dept. of Commerce and the Urban Development Corp. (UDC) projects a three-fold increase for film and video production in the state by the end of this decade. The study, called "A Facilities Strategy For The New York Film/Video Production Industry," also discusses the development of new facilities to service the industry.

The purpose of the survey was to build New York's position as a film/video production center and to attract new business in this increasingly competitive field, according to a statement accompanying the report.

A conclusion of the survey is that, by 1990, the film/video production in the state will grow from a \$2 bil-

lion to a \$6 billion industry. This would, of course, mean thousands of new jobs in a field that already reportedly employs 17,000 New Yorkers.

Existing facilities are examined and analyzed in terms of improving New York's position within the industry, their impact on New York's economy and the involvement of both private industry and the state.

Among facilities discussed are a master cable tv production center, a film and tape production center able to hold large audiences, and an advanced master technology center combining the development of new technology such as interactive videodisks with shared access to equipment. The study notes, "It is in the best interests of the state to insure that the new technologies are

employed in New York as early as possible."

The analysis of data finds significant economic benefits to investment and employment within the state, resulting from facility construction and operation. Financial impact from shooting budgets alone could range from 80% to 170% of direct expenditures, including employment costs, the study finds.

The study examines existing production facilities and their usage, looks at production activities in other states and countries, assesses emerging market segments, studies new media and identifies various facility development options, including design. Other aspects include job training and labor requirements, telecommunications requirements and the statistical scope of the production industry.

Currently, New York City's share of the state's production activity is put at 95.7%, although the study

(Continued on page 37)

Integrated Sound Offering Broadcast Quality Mixer

NEW YORK—Integrated Sound Systems based here is offering a new broadcast quality sound mixer. The unit, model 5990, is being sold under the GLI brand name, and is designed for radio production work, including commercials, voice-overs and prerecorded programs. Weiland states that the unit can also be used by small radio stations as their broadcast mixer, and by larger stations for mobile radio remotes.

As a companion to the GLI 5990, Integrated Sound also developed the model PMX 7000 preamplifier/mixer designed for use by nightclubs and discotheques with small sound systems, as well as by audiophiles seeking smooth mixes on tapes.

The model 5990, with a price tag of \$1,100, features three independent and modular input sections. Each has its own three-band equalizer and volume control. On its back panel are separate stereo send-and-receive jacks.

Two separate microphone sections are provided. Each of these also has individual three-band equalizer and volume controls, as well as individual pan switches.

In the center of the mixer are two 20-section LED's that can be adjusted to indicate an overload condition in an amplifier. Broadcast quality components are used throughout. All integrated circuits are low noise, and are socketed into the double-

ended glass epoxy circuit boards. The unit incorporates a transformer to eliminate hum, and the power supply is regulated to retard surges.

The new model 7000 mixer features a transition control for effecting smooth mixes either onto tape or live over the speaker system. Also included is a three-band equalizer. The unit's VU meters monitor program material, and when used in conjunction with a rear panel gain control is said to give an accurate indication of amplifier input overload.

The PMX 7000 is designed to accept input from two turntables, two tape decks and one microphone. The unit features the same electronics found in the firm's original model 9000 mixer.

Signal-to-noise ratio in the phono section of the model PMX 7000 is 70 dB. It is 85 dB for the auxiliary inputs. The unit carries a retail price of \$299.

To push the new systems, and to strengthen its position in the professional mixer market, Integrated Sound has established a franchised dealer network throughout the U.S. According to vice president Norm Weiland, the company will spend the next several months conducting intensive dealer seminars aimed at educating its representatives on how to best promote and market the product line.

Showco Boosting Vari-Lite System

DALLAS—The Showco Co., based here, has appointed Wil Sharpe to market and promote its Vari-Lite professional lighting system around the world. The system had previously been available rental-only.

According to Sharpe, Vari-Lite was designed and constructed for road use, and has been used by such acts as Genesis, Diana Ross, the Who, Linda Ronstadt and Phil Collins.

Sharpe notes that the Vari-Lite lamp is controlled by a multiplexed digital signal distribution system. A single three-wire microphone cable from the computer provides all the control data. Each lamp has a thumbwheel switch which assigns it to any one of 32 control channels in the computer.

Sharpe explains that, since each lamp is dimmed by an internal mechanism, no electronic dimming or multi-cable distribution system is required. The Vari-Lite is capable of color change to any of 60 colors throughout the color spectrum within one-tenth of a second.

Each lamp can project any of eight beams from a semi-soft edge pattern to a pin spot. Each Vari-Lite lamp consists of an upper box assembly that houses its power supply, pan mechanism and other electronics. It also features a head that houses its bulb, color mechanism, dimming systems and tilt mechanism.

New Cartridge From Dynavector

SANTA ANA, Calif.—Dynavector Systems has introduced a new high output moving coil cartridge, model DV10X3. The unit is said to incorporate many of the design improvements found in the Dynavector DV/KARAT series. These include a shorter cantilever and higher output. The system requires no transformer.

According to Dynavector officials, the firm's research has shown that short, stiff cantilevers provide better sound reproduction. Consequently, the cantilever in the new cartridge has been reduced from 7.0mm to 6.5mm. The unit will sell for about \$150.

FILM INDUSTRY TARGETED

JBL Executes New Expansion Program

ANAHEIM—The James B. Lansing Sound Co. (JBL) has pegged professional sound contracting and sound systems for the motion picture industry as the key elements in a new campaign to broaden the sales and distribution of its professional products line.

Among those being developed and marketed as part of this expansion program are two new direct radiator enclosures, two flat-front bi-radial horns, an improved automatic microphone mixer, and a cabaret series speaker.

The firm's automatic microphone mixer, model 7510A, is compact, and features a modular design that provides up to 24 program-actuated input channels, according to Ron Means, JBL's vice president of marketing for its professional products division. Means describes the unit as an ideal mixer for any situation requiring multiple microphones with differing demands. He says that the model 7510A can be adapted for use in either recording studios, theatres, concert halls, broadcast facilities, or public or private meeting rooms.

The unit utilizes a combination of digital and analog circuitry that is said to reduce or eliminate extraneous noises. It is also said to offer low distortion figures.

The model 7510A is rack mountable and is said to be of particular interest to musicians and recording engineers because of its application as a fast, high-quality noise gate. Means explains that if the unit is used in a recording studio, it is capable of improving the clarity of one voice or instrument within a multi-mike setup. "As a concert hall sound reinforcement tool, the model 7510A can increase overall system gain before feedback," Means says.

JBL's cabaret series model 4612 utilizes a high frequency driver equipped with a miniature bi-radial horn mounted on a ring radiator. According to Means, this high frequency transducer maintains a tight 100 degree by 100 degree dispersion pattern that provides flat response from 3kHz to 21.5kHz.

For low frequency and mid-range reproduction, the system incorporates two newly developed eight-inch, low frequency speakers, each said to be capable of handling 100 watts of continuous sine wave power. The unit which is being marketed as a portable system for use by touring musicians can also be used in such fixed installations as lounges, churches and restaurants.

Among JBL's new bi-radial horns are the models 2380 and 2385. Both units are said to provide uniform on and off axis frequency response from 500Hz to beyond 16kHz in the horizontal plane, and 2kHz to 16kHz in the vertical plane.

According to Means, the units can be used for portable sound reinforcement systems and motion picture houses. Means adds that the units design simplifies cluster design, minimizes the need for horn overlapping, and greatly reduces lobing and comb filter effects.

JBL employed its advanced computer technology to design the new horns which are constructed of injection-molded, reinforced solid polyurethane. Means says this ensures light weight, strength and freedom from resonances.

Designed for multiple sound reinforcement and motion picture theatre applications are JBL's direct

radiator enclosures, models 4507 and 4518. The systems are said to provide flat frequency response to the lowest usable musical tones, while requiring less equalization than traditional horn-loaded designs.

Means explains that these units are intended for use as the low frequency element in sound reinforcement or motion picture theatre systems, or as individual components in cluster-mounted installations. The units can accommodate small, medium and large halls, and are said to offer deep, full-range reproduction, uniform coverage, and natural, uncolored sound quality.

Meanwhile, JBL has begun offering a series of "Prestige Installation Brochures" to its nationwide professional products sales force. Says Means, "these brochures are designed to aid our sales people with their merchandising efforts."

The brochures detail information on such large JBL installations as the national headquarters of the RKO Radio Network, New York; Paramount Theatres, Seattle; the Cine-dome 7-Plex Theatre, Fremont, Calif.; and the Univ. of Tennessee football stadium. In the works is a brochure on the Willow Creek Community Church in South Barrington, Ill. Copies of the brochures are being sent to all JBL pro equipment reps, audio consultants and international distributors.

JBL has also prepared a "Sound System Design Reference Manual" for professionals in the sound reinforcement business. Based on the company's earlier "Sound Workshop Manual," the new handbook was revised and edited by John Eargle, JBL's senior director of product development and application.

The book offers an explanation of the basic physics of sound, as well as a series of how-to approaches to solving complex as well as common sound reinforcement problems. The text culminates in examples of technology applied to specific needs, including theatrical installations, paging systems and churches.

The book contains over 100 diagrams with fully-explained equations and tables of references material. It is priced at \$15 and is available from pro equipment retail shops across the country.

RADCLIFFE JOE

New Console From MCI/Sony

ANAHEIM—MCI/Sony has entered the compact recording console market via a new portable mixing console unveiled here at the recent AES convention.

The firm's new JH-800, a portable 12-input unit with four VCA controlled subgroups, represents MCI/Sony's first design for operation outside recording or broadcast studios. While necessarily compact, the unit provides a number of features intended to equip the console for critical remote recording, broadcast and video applications.

Included are dual stereo mix buses, fluorescent bar graph metering, balanced transformerless line and mic inputs, three-band equalizers for each input, and two built-in stereo compressor/limiters.



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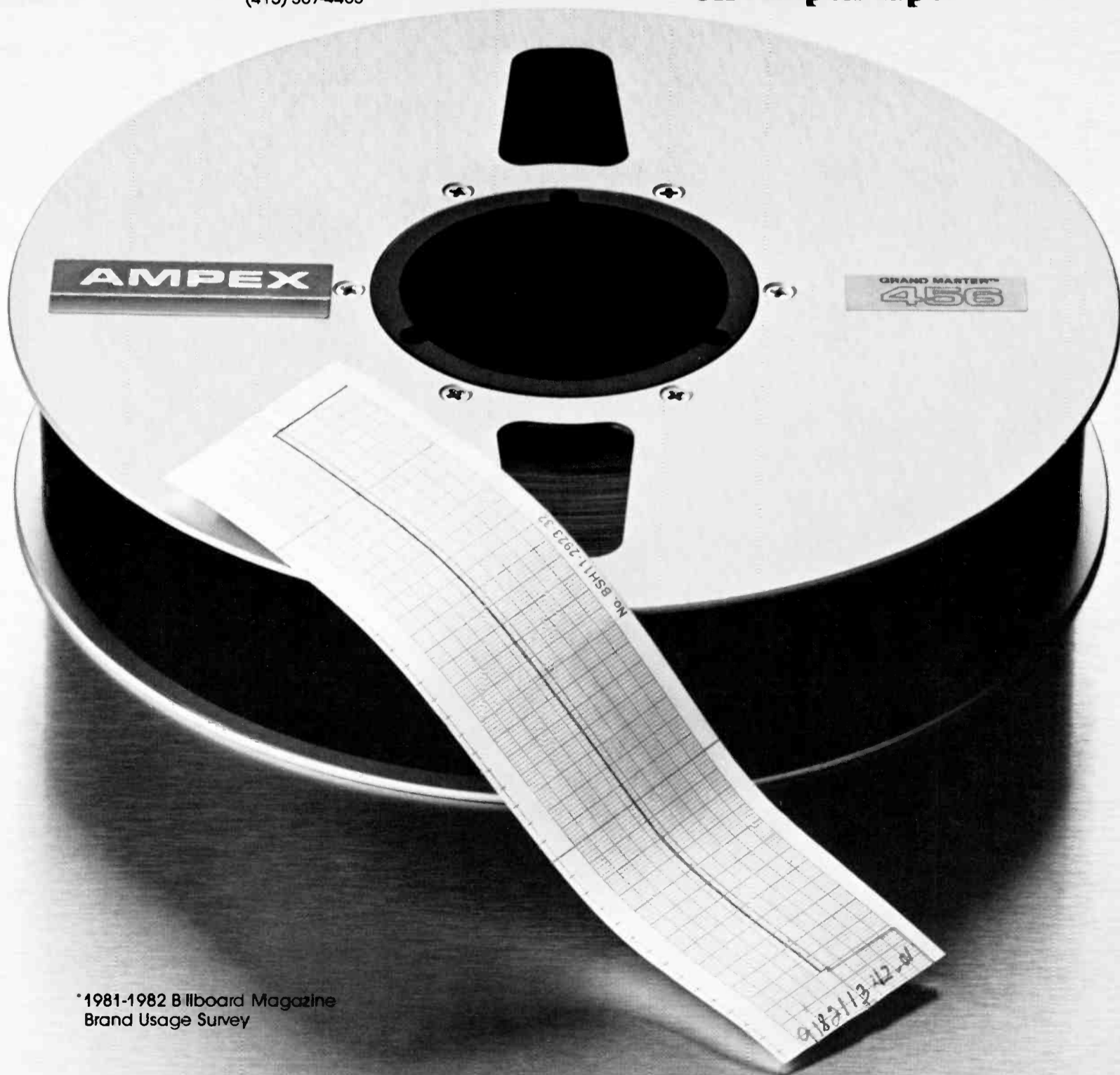
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*1981-1982 Billboard Magazine
Brand Usage Survey

Studio Track

By ERIN MORRIS

In New York City at Rosebud Recording Studio, Silky Mitchell is working on his debut single with producer Thom Bridwell. ... Bridwell also producing the Whatnauts' new project for Harlem International.

Producers Cissy Houston and Susan McCusker working on Houston's album at Ber-

nard Fox Recording. Engineering is Fox.

At Skyline Studios, Steve Forbert and Phyllis Hyman working on projects with engineer Paul Wickleffe. ... Judy Collins finishing new Elektra release, with David Wolfert producing and Frank Kulaga behind the board. ... James White producing himself for Ze Records with engineer David Lichtenstein.

At Rose Hill Studios, Meat Loaf guitarist Mark Doyle completing final mixes on the Todd Hobin Band with engineer Cliff Kent. ... Doug Moncrief currently producing an E.P. for Tickets.

Arista artist Michael Henderson finishing project at Celestial Sounds with Paul Lawrence Jones III and Morrie Brown producing. ... Brown also producing Ellen Shipley for Capitol,

with Steve Goldman engineering and Dennis O'Donnell, Larry DeCarmine and Don Peterkofsky assisting.

At Sound Heights Recording Studios, Toni Smith in with producer Ed Pavia to finish vocals for Futura. Engineering is Questar Welsh. ... Colleen Heather and producers Bob Motta and Welsh working on her latest release.

In Port Jefferson, New York, Foghat and producer/engineer Nick Jameson recording new album for Bearsville at Boogie Hotel. Assisting are Chris Isca and Jim Sparling. ... Imaginos continues recording its debut CBS album with producer Don Roeser. Ken Kessie and Jeff Kawalek engineering. ... Bob Ludwig producing Vog, with Bob Tis engineering and Isca assisting. ... Mickey Marchello laying tracks for his solo album. He is co-producing himself with engineer Don Berman. ... Stephen C and his producer/engineer Godfrey Diamond, assisted by Isca, mixing an upcoming album for Splash Productions.

In Farmington Hills, Mich. at Ambience Recordings, jazz guitarist Earl Klugh has been producing rock artist Michael Bradford. Engineering the project is Gerard Smerek.

At Tantus Studio in Detroit, the Original Ditties are working on new project with their producer Larry Conn. David Schreiner engineering. ... Percy Hargrove producing Percy & Artie's Space Band, with engineer Schreiner. ... Dennis Bowles producing S.D. Ivey for 3-B, with Schreiner behind the board.

In Greenville, S.C. at Mark Five Studios, Pilots are working on a new E.P. for Sandcastle with producer Rick Sandidge and engineer Eddie Howard. ... Panick completing their LP with the duo of Sandidge and Howard.

At Criteria Recording Studios in Miami, Tom Dowd producing Eric Clapton for Warner, with Michael Carnevale engineering and Steve Klein assisting. ... Capitol artist George Clinton self-producing a project, with engineering handled by Greg Reilly and assistant Jim Sessody. ... Dion Dimucci working on Word project with coproducers Eric Schilling and Paul Harris. Schilling and Sessody are engineering. ... Mexican artist Laura Hevia and producer Osni Cassab finishing project for Orfeon with Bob Castle engineering. Wolf Hutson is assisting. ... Mastering at Criteria includes Sea Level, Firefall, and the Henry Paul Band. All masters by Mike Fuller.

The National Gospel Choir recorded their live performance at the Thomas A. Dorsey National Convention Of Choirs And Choruses in Orlando, Fla. The group selected Full Sail Recorders of Altamonte, Fla. for the assignment using their mobile studio.

ReelSound's remote bus out of Manchaca, Tex., has been busy with Leon Patillo for Light Records, Skip Conte producing with Malcolm Harper, Mason Harlow and Thomas Harlow engineering; a live album for James Cleveland & the National GMWA Choir, with Milton Bigham producing; Judas Priest in concert for DIR radio, with David Knight producing; and the Gap Band in concert for Total experience.

In Nashville at Sound Shop, Millie Jackson and Brad Shapiro producing the Facts of Life with engineer Ernie Winfrey. ... Dan Wilson producing Curly Putman and Kevin Welch with engineer Pat McMakin. ... Louise Mandrell in with producer Eddie Kilroy. Tom Pick is engineering the sessions. ... James Stroud producing artists Jan Hollier and Kathy Burdick with Mike Bradley behind the board. ... Carmol Taylor laying tracks with producer Sherman Ford. Michael Black is engineering.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

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LOVICH TRACKS—Recording artist Lene Lovich, left, works with Les Chapel, center, and Bob Clearmountain on tracks for her next album, at the Power Station recording studio, New York.

SAN FRANCISCO FIRM

One Pass Video Moving Into Music

By JACK McDONOUGH

SAN FRANCISCO—One Pass Video, the largest independent film and video production and post-production facility in Northern California, has moved aggressively into music video production.

The firm is underscoring the move with significant capital expenditures to enable it to provide city-to-city Eidofor projection for touring bands, and to create "a pathway to the East" for pay-per-view arena concerts via a new satellite dish now being installed at a dock at One Pass headquarters.

Scott Ross, One Pass's director of production operations, says, "Even though record companies are having serious financial problems, our music production has blossomed over the past six months. I see the innovations happening in the music video area, and that's the direction in which I would like to see One Pass production move." Ross has a staff of about 12 in a company with 55 employees.

In recent months, One Pass has taped performers as diverse as Elton John, Eddie Money, Mel Torme, Dave Brubeck, Luciano Pavarotti, the Ramones, Marshall Crenshaw and Willie Nelson.

In addition, the company has done a live satellite transmission to Japan of the 1981 KJAZ Festival; done extensive film-to-tape-to-film work for a sequence in the new Neil Young movie, "Human Highway"; and shot 50 hours of tape at an Oregon music festival.

Work on "Human Highway" was done with Rank-Cintel equipment as well as an assortment of other gear including DVE, Dubner and Ultimat. Ross says One Pass "is in the process of a research and development phase on our entire film-to-tape-to-film process."

In addition to its production services, the company has also established One Pass Media, under department head Ken Stutz, for distribution of both house and pickup properties. For instance, the Eddie Money piece, an entire concert shot at San Francisco's Kabuki Theatre—has already appeared on MTV and is now being previewed for possible over-the-air pay tv distribution.

In explaining One Pass' plans for

Eidofor, Ross says, "I'm seeing more major acts like the Who and Journey doing Eidofor projections on tour dates. It's something the crowds will be demanding more and more. So we've allocated the money to build an Air Pac system that will handle six cameras, DVE and a full-blown switching package. It will be the equivalent of a 40-foot mobile truck that will fit into LD3 containers on airplanes so that we can travel city to city to do the Eidofor projections."

The installation of the One Pass portable satellite uplink dish is being done in partnership with Net-Com, the satellite transponder brokers who put together the network for the Rolling Stones' Hampton, Virginia feed in December, 1981.

Says Ross, "We'll have the ability to do pay-per-view for any large acts that want to reach an international audience without touring. Right now, material coming from the East Coast must go through Los Angeles, because San Francisco does not have a dish that can look at every satellite in the sky. If we had been ready in September, for example, we could have taken the dish to Berkeley for the final Doobie Brothers show at the Greek Theatre and fed it to HBO or someone else."

Schraff Adds Sony Encoder

NEW YORK—Schraff Communications has added the Sony model PCM1600 digital encoder/decoder to its inventory of rental products. The company, which specializes in the rental of recording equipment to mobile and stationary studios, was selected as the sole rental agent in this market for the PCM1600 by Frankford/Wayne Mastering Labs, which uses the system in its mastering process.

The unit, which was recently upgraded to model 1610 specifications, makes use of digital technology to encode an audio signal for storage of 3/4-inch videotape.

Schraff Communications also includes a Sony model BVU 200 3/4-inch deck as part of its PCM 1600 rental package. The complete setup is also available as part of Schraff's mobile audio truck.

STUDER UNITS Firm Unveils CD Player, Other New Digital Products

NEW YORK—Studer Revox unveiled a prototype of a digital audio/Compact Disc player, along with three other new digital audio products, at the recent AES show.

The full line includes: an eight-channel digital audio recorder with a number of remotes; a digital preview unit, model DAD-16; a digital sampling frequency converter, model SFC-16; a prototype of a digital audio compact disc player.

The Studer Revox digital multitrack recorder model A808PCM is an eight-channel, quarter-inch, 16-bit unit, based on the format supported jointly by Studer and Sony/MCI. According to Studer Revox engineers, the system combines the sound quality of digital audio with the reliability of the 800 transport. Also featured are adjustment-free analog-to-digital, and digital-to-analog converters, and digital input/output interfaces as proposed by Sony/MCI, Studer and the EBU.

The unit's remotes include a tape deck control unit, a level meter unit and an autolocator. The remotes can be built in and used separately, or be grouped into the familiar Studer remote stand.

The Studer Revox model SFC-16 sampling frequency converter performs the purely digital standards

conversion between arbitrary sampling frequencies. It is said to permit studio operation at the professional sampling frequency of 48KHz, and degradation-free transfer to the 44.1 kHz Compact Disc. The unit can be supplied with custom interfaces for connection to all existing digital audio products.

The Studer Revox model DAD-16 is a 16-bit digital audio delay unit for analog disk cutting. It accepts inputs from both analog and digital mastering machines. In analog mastering it can operate at both normal and half speed. In digital mastering, the unit can be fitted with custom interfaces for connection with all digital mastering recorders now available.

Complementing the digital audio line is a line of analog products which emphasizes Studer Revox's continuing commitment "to advancing the state-of-the-art in both digital and analog recording technologies." Other products unveiled were a Studer model A810 professional recorder, and a third generation of the firm's model A800 professional multitrack recorder.

According to Hans Batschelet, vice president of marketing for Studer Revox America, the model A800 MKIII, has transformerless balanced and floating line inputs and outputs. The unit is said to be suited to sophisticated audio/video production applications, with standard interfaces included for Solid State Logic and Neve/Necam automated mixing systems; as well as for Audio

Kinetics Q-Lock synchronizing systems.

Studer Revox's model A810 professional recorder is available with an optional time code system which tracks SMPTE code date on a center track between the stereo audio channels on quarter-inch tape.

Other advantages of this feature, according to Batschelet, are that it eliminates the need for a multitrack recorder when synchronizing stereo audio programs with video tape recorders.

The unit has four speeds and features total microprocessor control of all transport functions and electronics switching. The unit also comes with a set of three "soft keys" that can be used programmed for a variety of functions. This design enables the unit to offer mixed combinations of such features as autolocate, start locate, pause, fader, start, tape dump, remote ready, code channelready, and a choice of two lifter defeat modes.

Also provided in the model A810 recorder are programmable audio electronics, a system which stores electronic alignment parameters including level, bias equalization and erase for different tape formulations. These are all in addition to the system's standard features, which include quartz-referenced capstan speed control, zero locator, real time counter with plus/minus readout, four selectable tape spooling speeds and choice of transformer or transformerless balanced and floating inputs and outputs.

Rose Productions Plans Expansion

SOUTHFIELD, Mich.—Ron Rose Productions, based here, is expanding its audio and video production services to include a fully computerized, 24-track audio post-production studio.

According to Ron Rose, president of the company, the expansion will allow producers to mix multi-channel sound tracks to one-inch or three-quarter-inch videotape. He describes it as a system designed to meet the demand for increasingly sophisticated tv and video soundtracks.

Rose adds, "With Midwest advertising agencies demanding high quality, multi-channel soundtracks for their video, we felt the demand could be met only by adding this high technology, audio post-production studio."

The new facility features a 24-channel Neotek mixing console, an Otari two-inch, 24-track recorder, Sony one-inch VTR, UREI monitors, and a 78-inch Kloss Nova Beam projection TV. Two sound booths, which include a full view of the tv screen, allow producers to mix live music and voice-over talent in the same studio.

Ron Rose Productions is said to maintain the largest collection of music and sound effects libraries in the midwest.

National Video Bows Instant Audio

NEW YORK—National Video Center/Recordings Studios has introduced instant multi-track audio recording during video studio production, according to Irving Kaufman, co-founder of the facility.

The 24-track, state-of-the-art system was developed by Kaufman, chief audio engineer Eldo Luciani, and Herb Ohlandt, vice president, engineering. It is said to provide tv programs, commercial and cable producers with highly sophisticated audio recording and mixing capabilities.

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Five Accused Of Illegally Selling Concert Tickets

By LEO SACKS

NEW YORK—Five boxoffice employees of Madison Square Garden have been accused of illegally selling blocks of tickets for payments totaling more than \$11,000 between the fall of 1980 and the summer of 1981.

New York State Attorney General Robert Abrams charged Nov. 18 that the sellers committed fraud by selling 2,352 tickets to four brokers in the metropolitan area. The tickets, intended for sale to the general public, were for concerts by Bruce Springsteen in November and December, 1980; concerts by Rush and Van Halen in the summer of 1981; and the musical "42nd Street."

The ticket sellers were identified as William McCaffrey, 54, of Red Bank, N.J.; his son, William Jr., 31, of Lynbrook, L.I.; Al Billotti, 32, of Manhattan; Scott Howie, 26, of Yonkers, N.Y.; and Dennis O'Grady, 30, of Queens.

Under New York State law, box-office employees must register with the Attorney General's office "to protect the consumer and the investor" against fraud, according to Nathan Riley, a spokesman for the Attorney General. Ticket scalping in New York is a misdemeanor that carries a maximum penalty of less than a year in jail and a \$1,000 fine.

The employees face an administrative hearing Dec. 9.

Rock'n'Rolling Missing Persons Succeed By Doing It Themselves

By ROMAN KOZAK

"We created a situation that Capitol Records couldn't ignore," says Terry Bozzio, drummer, songwriter and husband of Dale Bozzio, the singer with Missing Persons. The group's debut LP, "Spring Session M," is in the twenties and is rapidly climbing the Billboard charts.

Terry was a drummer for Frank Zappa and later UK, and Dale was a model and a Playboy bunny and also worked with Zappa on the "Joe's Garage" LP. Bozzio says that when they decided to form their own group, they made a demo with producer (and now manager) Ken Scott. But no record company was interested, so they released it on their own Komos Records.

"We did all the artwork, promotion and distribution on that, and got it played on 22 stations. It was on KROQ, WLIR and WBCN. We sold 10,000 copies of it, and we built up a live audience," says Bozzio. And they got Capitol's attention.

Nevertheless, negotiations with Capitol took so long that when they finally signed, Missing Persons wanted product out immediately.

They rereleased their own EP on Capitol with only one song changed. That EP, "Missing Persons," which is substantially the same as the once-rejected demo tape, is still on the LP charts, and Bozzio says it has sold close to 250,000 copies.

Touring in support of their EP, recording the new LP, and working on their videos have kept the band "without a day off since April," says Bozzio. But after a whirlwind three-week tour of Europe, it finally caught up with Dale Bozzio, who developed flu severe enough to pull the band off the road.

"We decided to step back a little bit, let Dale recuperate for about a month, and reschedule the shows until the new year. But in that time I and the other musicians are going to go to the studio to lay down some tracks for the next album," says the ever busy Bozzio.

He figures the video for "Destination Unknown," which the band made while in London, will keep it in the public eye until Missing Persons can get out there in person again. The group is very involved in its visual presentation, from the obvious focus on Dale to the stage set-up. For instance, Terry Bozzio's drums are in the front of the stage. The two keyboard players are on platforms in back.

"We drape all the equipment and backdrops in plastic to give it a surreal, Fellini look. I also designed stage sculptures. One is a fluorescent tube sculpture, and the others are two brushed aluminum and steel sculptures that are abstract with various shapes. There are also two towers with a bridge that goes across. The whole impact of the stage is different and exciting.

"Dale also designs her own costumes, which are normally made out of plastic or plexiglass or Saran Wrap. One time she made a costume out of records, another time out of coconuts. She likes to use things not normally used for dresses. For practically every show she has a different costume, so you never know what she will wear next," he says.

"Everything in Missing Persons is planned; nothing is left to chance," he continues. "We are very much into marketing and advertising, and obviously it's the pretty girl in the ad that helps sell the car or the washer and dryer. You need something to attract the attention of both males and females. And using beautiful people is the obvious thing. But what differentiates us from other bands that use the visual approach, is that we have the musical abilities to back it up."

Though Missing Persons broke through first with the new wave audience, Bozzio says his is not a new wave band. He says the album was designed to have cuts that appeal to AOR and top 40 stations and others geared to college and new music stations.

"We consider ourselves a modern rock band," he says. "We have musicians who can play anything, but we got tired of intellectually esoteric music. We want to use all of our musicality in a new, modern way. There is an omnidirectional feel to our music. We don't want it to go in any one particular way. We want to keep surprising people."

(Continued on page 33)



DETROIT CLUB Harpo's Theatre Investing In Rock

By CONSTANCE CRUMP

DETROIT—A commitment to video exhibition and production, and nearly half a million dollars in capital investment, are two of the ways Harpo's Music Theatre is trying to become Detroit's most complete entertainment club, according to partner Ron Baltrus.

Built as a movie house in 1939, Harpo's mutated into a disco about five years ago. Baltrus and partners Ron McNeill and Dennis Felix bought it in 1980. They built a 1,400 square foot stage, installed three 16-foot video screens and equipped the house with a sound system and lights.

"Every time we get ready to do something, it's a \$20,000 job," Baltrus says. "This place is so big, there aren't any \$4,000 improvements."

The 20,000 square foot facility, capacity 1,100, is tiered for completely unobstructed views and has table and chair seating. "We have basic rock presentation lighting with 36 1000 W spots plus special effects," Baltrus reports. "We had the artist in mind when we designed the room. The PA and the JBL speakers, the control system and monitors are top of the line. The PA could handle a three to four thousand-seat house

easily. The monitors are better than what the band is carrying 98% of the time.

"The room is pretty much where we want it to be," he continues. Stereo simulcast hookups were built into the room when electrical work was completed. "We've done some live broadcasts, but we'd like to do more," Baltrus says. The partners plan exterior work, keeping it in the present thirties movie palace mood.

The club can accommodate up to a six-camera video shoot. Promotional videos shown on MTV for Girlschool, Gary U.S. Bonds and the Look were taped at Harpo's. The club gets videos from record companies and subscriptions. "We've been playing requests, and it's really starting to take off," Baltrus says.

Harpo's is operating at the break-even point. "The economy has definitely taken its toll. The whole market is not what it has been. We're not part of the lucky few who are going against the grain. I would like to see our attendance up. We opened two and a half years ago. Two years ago, the economy fell on its face," Baltrus says.

The club is lighted Thursday, Fri-

(Continued on page 36)

Kids From 'Fame' Going On British Concert Tour

NEW YORK—The "Fame" tv series will be a live show when "The Kids From Fame" is seen in concert in Britain at the end of the month, thanks to the efforts of The Entertainment Co., in conjunction with ICM and English promoters Andrew Miller and Danny Betesh.

Altogether, there will be 10 concerts, with two shows a day Dec. 27-28 at Brighton Center in Brighton, Dec. 30-31 at Royal Albert Hall in London, and New Year's Day at the NEC in Birmingham. The show will include six of the performers from the tv series, under the direction of Debbie Allen. All 60,000 available seats have already sold out, says Charles Koppelman, president of The Entertainment Co.

The Entertainment Co. is the executive producer of the music in the

tv series and producer of the "Fame" albums. The "Fame" concerts in Britain, however, represent the publishing and production company's first venture into live entertainment.

Koppelman says the show has been four months in preparation. It was originally conceived in response to demand in Britain where the tv show is high in the ratings and, at one time, "Fame" LPs held the two top spots in the U.K. charts (Billboard, Nov. 13).

The Entertainment Co. has taken the financial risk on the show, has gotten the commitments from the performers to take part in it during a hiatus in filming the tv series, and is responsible for the production. The show will be taped for an LP and filmed by MGM and the BBC for a tv special.

Aussie Angry Anderson Is Mad For Album Tracking

NEW YORK—"Track albums? It's the only way to play them. The music is for the people." That's Angry Anderson talking, lead singer of Rose Tattoo, the Australia heavy metal band. Anderson says he's unconcerned that extensive tracking over the air might hurt record sales.

Anderson is very interested in airplay, but he has no intention of trying to tell the programmers how to play his group's albums. He also has little interest in the record industry's traditional ways of breaking new music.

For example, he takes little interest in singles. "They overshadow the album," Anderson says. He points to "Branded" as being the strongest cut in Rose Tattoo's album, but he doubts it could be a 45. "I don't see it. It's too involved."

Anderson needn't worry about singles. There are none from the new album and there are no plans for them although album radio has been serviced with a 12-inch of the title track and "We Can't Be Beaten."

Rose Tattoo is now on a tour consisting of more than 30 dates, which will run through the middle of December. Most of the dates find the group opening for Aerosmith; a few are with Pat Travers.

Anderson says the group has also had the opportunity to make a movie, but he claims they are not interested. Recalling the film that was done on AC/DC, Anderson says "I told them to stick it. It's rubbish. You can't talk to a guy sitting on a bunk after a gig and call it a film."

DOUGLAS E. HALL

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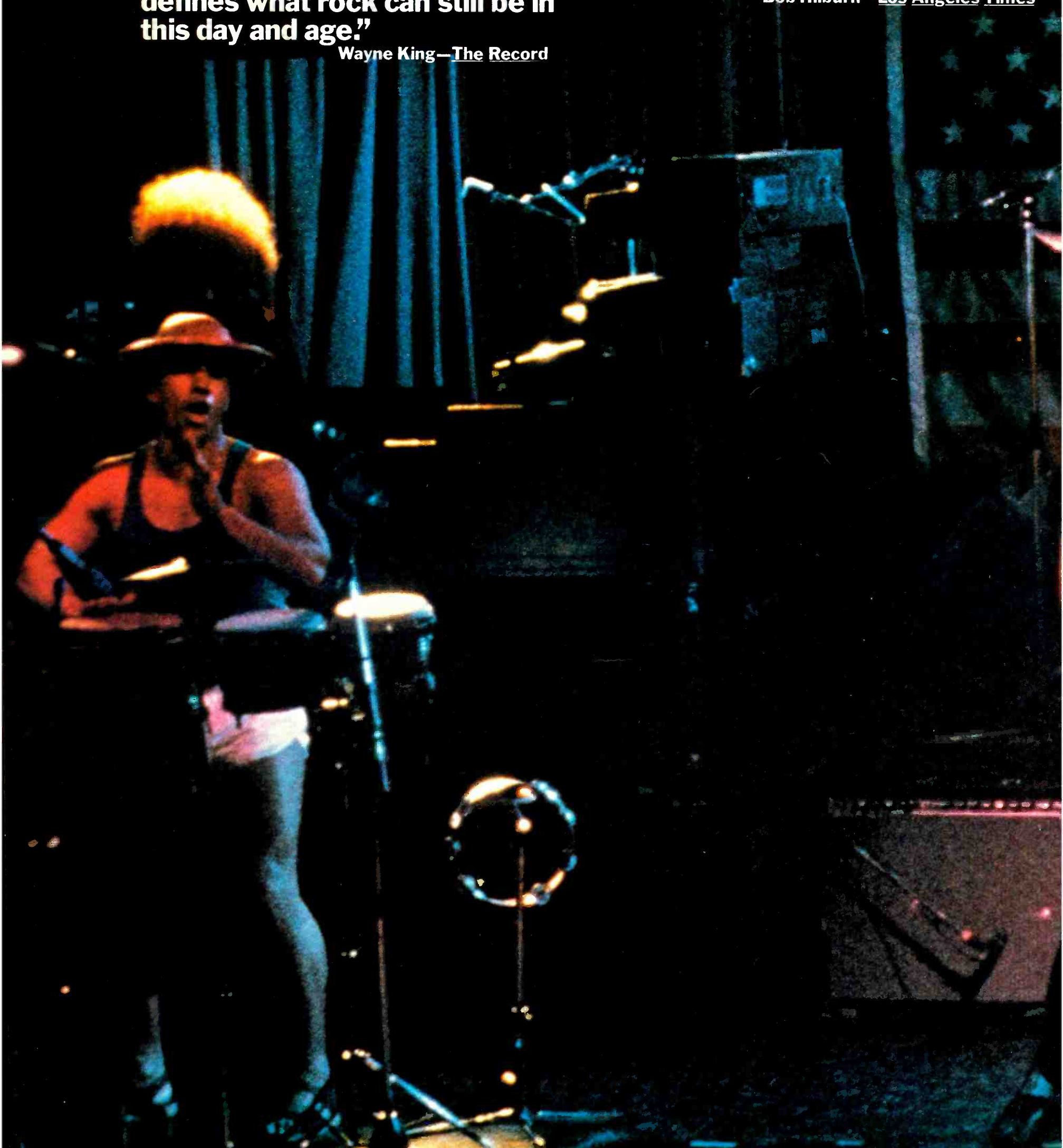
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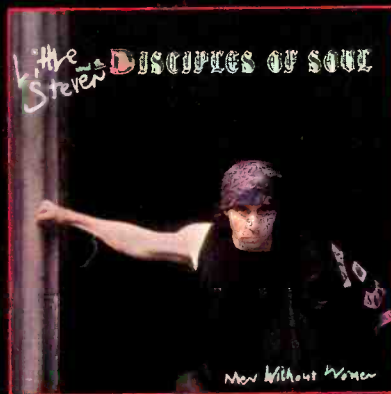
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UNIVERSAL TREE—Bram Kelzer, center, of Universal Songs in Amsterdam, Holland, joins Randy Cox and Joe Huffman of Meadowgreen Music and River Oaks Music, of the Tree Group, to finalize a new sub-publishing agreement for Holland, Belgium and Luxembourg.

'CELEBRATION, VOL. II'

Aerobics Video Released

NASHVILLE—A videocassette of NewPax Records' "Aerobic Celebration, Vol. II" LP is being marketed for \$59.95 by the Benson Co. in Nashville and Video Dynamics in Jackson, Miss. It is the first aerobic cassette containing gospel music and message.

The Benson Co. will test the configuration in about 50 Christian bookstores, merchandising it in displays originally designed for the two aerobic albums released this year. Video Dynamics plans to sell the cassette direct to churches, and specializes in mail orders and promotions.

The tape includes 12 songs from the LP by various artists on different Benson labels, including Noel Paul Stookey, Don Francisco, Dallas Holm & Praise, Sandi Patti and Bonnie Bramlett. This "Vol. II" disk is just out, but "Aerobic Celebration, Vol. I," released in the spring, has sold over 150,000 units and remains high on Billboard's Inspirational LP chart.

Joint Push For Pillar, Bennett

NASHVILLE—A 19-date Western tour by Sparrow Records artist Michele Pillar and Priority Records artist Bob Bennett is getting promotional support from both labels, which are splitting costs of posters and flyers.

Both artists are also making in-store appearances and radio visits. Individually, the labels are pursuing their own advertising and promotion.

The two performers are playing Seattle, Portland, and California markets Ventura, Bakersfield, San Jose, San Luis Obispo, and others. Most shows are booked in 1,000-2,000 seat halls, a few are in large churches.

A Priority spokesman notes that radio on the Coast is not strong on Christian music, so the label is using more advertising in college papers and dailies to promote the tour.

For The Record

The MTV-aired video clip of Lamb & Lion recording act Jerusalem is co-produced by the Benson Co., owner of Lamb & Lion. It was incorrectly identified in Billboard's Nov. 20 issue as a production of Praim Records, the group's Swedish label.

3,000 EXPECTED TO ATTEND

NRB Meet Focus: Money Woes

NASHVILLE—The anticipated 3,000 attendees of the 40th annual National Religious Broadcasters convention and expo Jan. 30-Feb. 2 in Washington can expect discussion in many of the 152 workshops to center on financing problems faced by syndicators of ministry programs, and the difficulties of widening gospel radio's audience.

"About 70% of gospel stations'

broadcast day is ministry shows," says Jim Black, chairman of the National Gospel Radio Seminar and vice president of SESAC in Nashville. "The most serious problem they face right now, from their somewhat non-commercial status, is lack of donor dollars from syndicators' listeners."

Ben Armstrong, executive director of the NRB, agrees, noting that "there are more and more programs, but the donor pool remains the same."

The audience for syndicated religious programs is increasingly limited to middle-aged and elderly demographics, meaning a loss of listeners—and financial contributors—by attrition, Black says. And Armstrong notes that Arbitron ratings show gospel stations doing poorly with young listeners.

He sees more music programming as a way of broadening gospel's audience, and feels that donations to

ministry programs should naturally follow. The Gospel Music Assn. will sponsor six workshops on the role of music in broadcasting, plus a round of shows by major contemporary performers.

Another limiting factor, according to Armstrong, is "too much internal communication in the ministry, too much ecclesiastical phraseology that isn't accessible to a mass audience."

The convention should be NRB's largest ever. Armstrong expects President Reagan to attend, as in previous years. Evangelists Billy Graham, Jim Bakker and Oral Roberts are also scheduled to speak, and performers scheduled during the four-day conference include Sandi Patti, Larnelle Harris and George Beverly Shea.

Space is reserved for 350 exhibitors in the Sheraton Washington's exhibit hall, and Armstrong says advance reservations are above past figures at this stage.

Dharma Mailing Tape 'Brochure' To Promoters

NASHVILLE—To lure concert booking for its gospel acts, the Dharma Artists Agency in Nashville is mailing a 17-minute "audio brochure" to 600 top gospel and secular promoters. The cassette production spotlights music by and information on eight Dharma artists, with narration by DJ Tom Dooley, formerly of WFIL Philadelphia.

Artists represented on the tape are Leon Patillo, David Meece, Michael Card, Scott Wesley Brown, Silverwind, Jamie Owens-Collins, Richie Furay and Benny Hester. Side two features two current songs by each artist. Enclosed is a 20-page photo/bio booklet on the artists.

"It's another item in our 10th anniversary celebration," explains Wes Yoder, president. Dharma spent \$4,000 on producing the tape, \$2,500 on the booklet, and 54 cents on mailing each tape. "Mailing an LP brochure would have cost \$2.12 apiece," he says. The printed booklet is also being sent to 2,400 additional promoters.

New Titles Due From Purifoy Co.

KNOXVILLE, Ky.—Purifoy Publishing Co., launched in October, will publish new anthems, choruses and song collections designed for use by church musicians in January.

Themes in the company's catalog aim at children, youths and adults. Composers represented are Tina English, Lilly and Kelly Green, Fletch Wiley, Leanne Langley, Henry Smiley, Frankie Cardoza, Carol Gaddy, Mary McDonald, Kathy Darden, and John Purifoy, president of the company. Purifoy has also served as editor and director of music publishing for Word, Inc. since 1975.



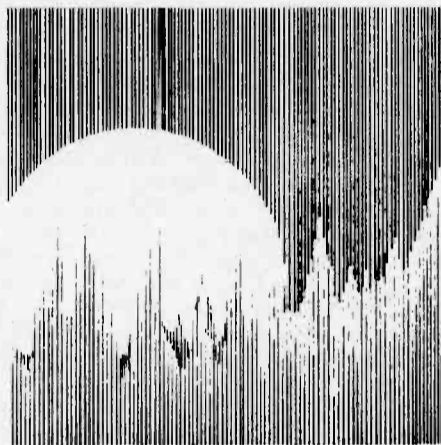
EXPO SHOW—Cynthia Clawson performs at Entertainment Expo '82 in Nashville's Municipal Auditorium. She sang and offered sign language of her lyrics.



TAPE TALK—Pat Boone and members of the Swedish group Jerusalem, both Lamb & Lion records acts, discuss their tv productions—Jerusalem's MTV video and Boone's upcoming tv special. His show is being taped at the Tenn. Performing Arts Center in Nashville, where the meeting took place.

Best Selling				Survey For Week Ending 12/4/82			
Billboard® Inspirational LPs™							
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	20	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	23	5	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
2	2	44	THE VERY BEST OF THE IMPERIALS The Imperials Day Spring DST-4025	22	22	12	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058
3	3	62	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	23	24	28	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
4	4	53	JONI'S SONG Joni Eareckson, Word WSB 8856	24	27	137	FORGIVEN Don Francisco, New Pax NP 33042
5	5	16	LIFT UP THE LORD Sandi Patti, Impact R 3799	25	25	44	THE BEST OF PRAISE Maranatha Singers Maranatha (Word) MM0083A
6	6	16	AEROBIC CELEBRATION Various Artists, Benson NP 33133	26	26	32	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870
7	7	87	PRIORITY The Imperials, Day Spring DST 4017	27	NEW ENTRY		MAINSTREAM Michael and Storme Omartian Sparrow SPR 1060
8	8	12	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	28	NEW ENTRY		MORE POWER TO YA Petra, Word SSR 0045
9	9	16	MIRACLE B.J. Thomas, Myrrh 6705	29	29	8	ONLY JESUS Dion, Dayspring DST 4027
10	14	53	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	30	10	37	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010
11	16	32	EXALTATION Ron Huff, Paragon PR 33101	31	11	44	UNFAILING LOVE Evie Tournquist, Word WSB 8867
12	12	44	I SAW THE LORD Dallas Holm, Benson R3723	32	32	49	NEVER SAY DIE Petra, Starsong SSR0032
13	13	5	COME AND SING PRAISES Praise Six, Maranatha MM 0095	33	33	53	PRAISE V Maranatha Singers Maranatha MM 0076 A
14	19	5	PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	34	21	66	DON'T GIVE IN Leon Patillo Myrrh MSB 6662 (Word)
15	18	5	STAND BY THE POWER The Imperials, Word DST 4100	35	28	44	THE TRAVELER Don Francisco, New Pax NP 33106
16	17	12	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711	36	30	12	CHARIOTS OF FIRE Vangelis, Polydor PO 16335
17	15	12	FRONT ROW David Meece, Myrrh MSB 6676	37	31	16	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034
18	20	5	LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	38	38	137	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
19	NEW ENTRY		HE SET MY LIFE TO MUSIC Barbara Mandrell, Sparrow MCR 5023	39	39	70	KIDS PRAISE ALBUM Maranatha MM0068
20	NEW ENTRY		KOO-AH Rick Cua, Benson R3788	40	40	137	MUSIC MACHINE Candle, Birdwing BWR 2004

—Jazz—
—Classical—
—Folk—
—Rock—



Windham Hill Records

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- C 1019 Winter into Spring, George Winston
- C 1020 Elements, Ira Stein and Russel Walder
- C 1021 Tideline, Darol Anger and Barbara Higbie
- C 1022 Shadowfax, Shadowfax
- C 1024 Sampler '82, Various Artists
- C 1025 December, George Winston

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HR100AE

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T Y R O N E
DAVIS

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Photo News



STRONG BONDS—Elektra/Asylum prexy Joe Smith toasts Bert Wasserman, left at a dinner in New York honoring the Warner Communications executive. He received the Eleanor Roosevelt Humanities Award for his philanthropic activities and support for the State of Israel Bond Organization.



MAMA, DON'T LET YOUR BABY GROW UP TO BE AN EXECUTIVE—Waylon Jennings, center, and producer Rick Hall, right, congratulate Joe Galante following his appointment as vice president of Nashville operations for RCA Records.

DYNAMIC DUO—Angela Bofill shares a lighter moment with producer Naraca Michael Walden following the completion of her forthcoming Arista LP at the Automat in San Francisco.



SQUARE DEAL—Teena Marie maps plans with Epic executives after signing a long-term pact with the label. Pictured from left are T.C. Thompkins, director of national black music promotion; Larkin Arnold, vice president and general manager of national black music for CBS Records; road manager P.J.; Marie; attorney Wayne Halper; Dick Asher, deputy president and chief operating officer for CBS Records Group; Don Dempsey, senior vice president and general manager for CBS associated labels; and Ron McCarrell, Epic's vice president of marketing.



WISE GUY AND GAL—Andy Hernandez of Kid Creole and the Coconuts jams it up with Claudja Barry in Manhattan, where the duo is finishing tracks for her forthcoming LP on the TSR label.

DECEMBER 4, 1982, BILLBOARD

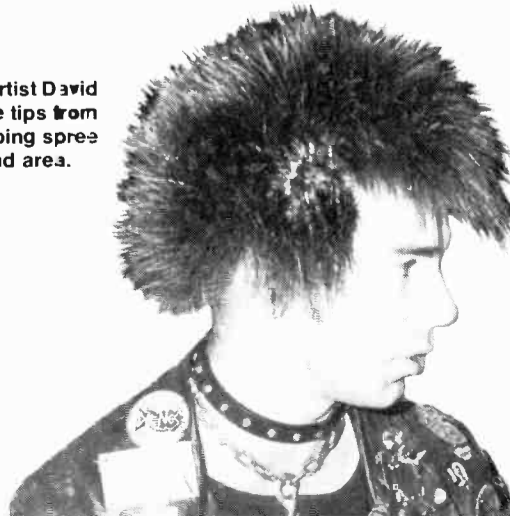


BLACK ROCK—PolyGram's Pat Travers performs at the Ritz in New York to promote his current LP, "Black Pearl."



FUN AND SUN AT COMPASS POINT—Members of WEA's Cleveland branch swam, golfed and gambled during a visit to Island Records's studio complex at Compass Point in the Bahamas. The branch reps won the label's "Come Join Our Island" merchandising campaign to promote its summer releases.

ROYAL DRESS-UP—Columbia artist David Allan Coe gets some last minute tips from a fan in London prior to a shopping spree in the fashionable King's Road area.



News

MCA Can Sell 'E.T.' Package, But Not Fill Reorders

• Continued from page 1

granted a preliminary injunction by New York State Supreme Court Justice Myriam J. Altman "prohibiting further distribution of the E.T. album or the promotional single and further marketing, advertising or soliciting for sale of the album."

Subsequently, attorneys for MCA went to the Appellate Division of the Court and got a partial stay which upheld the other provisions of the injunction, but allowed MCA to continue to advertise the "E.T." album. MCA planned to go to court again Friday (26) to try to have the whole injunction lifted. A decision is expected this week.

At the crux of the matter is Michael Jackson's involvement in the project. CBS, which has Jackson signed to its Epic roster with an LP due within the week, claims in its suit that it allowed Jackson to take part in MCA's "E.T." album provided Jackson would do only one song, which would not be released as a single, and that the album would not appear until after Christmas.

Since CBS has a Michael Jackson single, "The Girl Is Mine," already on the market, the label charges that MCA's actions mislead the consumer into purchasing the "E.T." storybook thinking it contains the single.

Bob Dudnick, attorney for MCA, says that the company "was shocked to hear two weeks ago that CBS didn't want the album out before Christmas." He says that when one record company wants to use the services of another record company's artist, it normally approaches the artist, whose responsibility is then to get the OK from his record company.

"If, for instance, Warner Bros. wanted to borrow Olivia Newton-John to be on a cut on a Paul Simon album, it would be Olivia who would approach MCA about it," Dudnick says.

He says MCA had no knowledge of the conditions imposed by CBS on the "E.T." album, because Jackson's attorneys never conveyed that information to MCA. However, in granting the preliminary injunction, the judge did not buy that view.

"The superficial appeal of this argument is belied by the realities of the situation," writes Judge Altman. "Both parties are major companies in the record business. Presumably, MCA is aware of the nature and value of an exclusive recording contract. It had actual knowledge of Jackson's contract with CBS."

"Yet, MCA failed to communicate directly with the plaintiff to receive permission, but rather relied on the alleged representations of

Jackson's attorney. It may well be that MCA deliberately avoided direct contact with CBS because the latter then would have the uncon-
troverted whiphand in dictating the

terms of the consent."

As it stands now, Jackson is not party to the suit, though legal sources say that should it continue, he will probably be named.

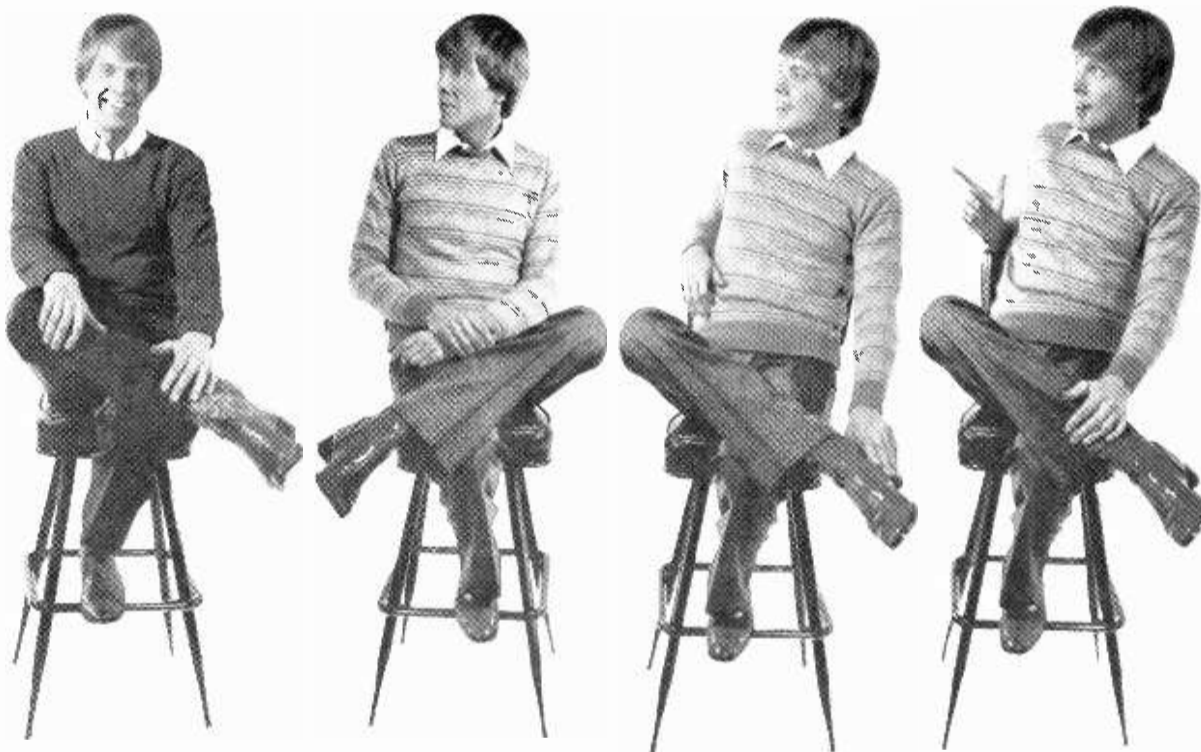
In the meantime, Judge Altman has ruled that it would be "unduly burdensome at this juncture" for MCA to recall the some 450,000 "E.T." LPs already shipped. With

the partial stay, MCA can still advertise them. It is expected the suit will be resolved before retailers need order any more copies of the storybook.

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PICKWICK INTERNATIONAL—MINNEAPOLIS, MN
PICKWICK INTERNATIONAL—HONOLULU, HAWAII

PICKWICK INTERNATIONAL—MIAMI, FLORIDA
PIKS CORP.—CLEVELAND, OHIO
PIKS CORP.—PITTSBURGH, PA
SCHWARTZ BROTHERS—WASHINGTON, D.C.
SCHWARTZ BROTHERS—BALTIMORE, MD
STANS RECORD SERVICE—SHREVEPORT, LA
TREND DISTRIBUTORS—TORONTO, CANADA
UNIVERSAL DISTRIBUTORS—PHILADELPHIA, PA

'Nickleby' LP Due From DRG

NEW YORK—When PBS begins airing a nine-hour production of "Nicholas Nickleby" on Jan. 9, DRG Records will be ready with an album of music from the show. The \$9.98 gatefold package contains music and lyrics penned by Stephen Oliver.

The celebrated Royal Shakespeare Company's production of the Dickens classic will be aired over a four-day period, with underwriting by Mobile. A home video version of the production via MGM/UA has reportedly sold in excess of 4,000 copies—at a list price of more than \$300.

**BECAUSE OF THESE MEN,
MORE THAN HALF A MILLION
PEOPLE ARE BUYING TIME.**

GIRLS



TIME TIME.

Going into overtime with their gold album
What Time Is It?

1-23701.
the new single
"The Walk"

7-29856.
and the second phase of a four-month
national tour with Prince and Vanity 6.



On Warner Bros. Records & Cassettes
Produced by Morris Day and The Starr Company
Another Starr Product
Personal Management: Jamie Shoop, Cavallo, Ruffalo & Fagnoli

ABBA
The Singles
The First Ten Years



Side 1.

RING RING
WATERLOO
SO LONG
I DO, I DO, I DO, I DO, I DO
SOS
MAMMA MIA
FERNANDO

Side 2.

DANCING QUEEN
MONEY, MONEY, MONEY
KNOWING ME, KNOWING YOU
THE NAME OF THE GAME
TAKE A CHANCE ON ME
SUMMER NIGHT CITY

Side 3.

CHIQUITITA
DOES YOUR MOTHER KNOW
VOULEZ-VOUS
GIMME! GIMME! GIMME!
(A Man After Midnight)
I HAVE A DREAM

Side 4.

THE WINNER TAKES IT ALL
SUPER TROUPER
ONE OF US
THE DAY BEFORE YOU CAME
UNDER ATTACK



ON ATLANTIC RECORDS & CASSETTES

80036 Produced & Arranged by Benny Andersson & Björn Ulvæus.

THE SINGLES

Chartbeat

• Continued from page 6

only member of the group not to chart on his own is **Bernie Leadon**, whom Walsh replaced in 1976.

At this point we'll turn it over to Neale H. Stutt of Rexford, N.Y. who wrote in to tell us "The Eagles are now the group with the most members appearing solo on the Hot 100, dethroning the four **Beatles** of that distinction.

"Of course the Eagles haven't threatened the Beatles' feat of all hitting No. 1 on their own," adds Stutt, warming to his subject. "But it's appropriate that the rock group with the most No. 1 singles—the Fab Four—and the American rock group with the most No. 1 hits—the Eagles—have each earned distinctions for solo activity."

(Editor's Note: Stutt isn't counting the **Four Seasons** or **K.C. & the Sunshine Band** as American rock groups—and who can blame him?)

"Unless another supergroup dis-

bands," decides Stutt, "you can expect the mark set by Eagles to stand." Stutt adds a P.S.: "I'm a music enthusiast/chart buff and work in radio. Could you send employment info. for Billboard?"

And here we thought Stutt just liked our stats.

That Pat: **Pat Benatar's** LP "Get Nervous" (Chrysalis) leaps 13 notches to number 10 this week, becoming her third top 10 album in a row. That's Benatar's entire output except for her 1979 debut "In The Heat Of The Night," which peaked at 12.

Benatar's single "Shadows Of The Night" also jumps two points to number 14, looking to become her second top 10 hit. "Hit Me With Your Best Shot" peaked at nine in December, 1980. Benatar's other biggest hits are "Fire And Ice" (#17, 1981), "Treat Me Right"

(#18, 1981) and "Heartbreaker" (#23, 1980).

We Get Letters: We got a memorable letter a while back from George Lippold of the Bronx, who supplied "answers" to our recent list of 16 No. 1 hits whose titles pose questions.

Elvis Presley's "Are You Lonesome Tonight?" for example, is answered by B.J. Thomas' "I'm So Lonesome I Could Cry." And Diana Ross' "Do You Know Where You're Going To?" elicits the **Miracles'** response, "Going To A Go-Go."

Our choice as Lippold's best pairing: To **Frankie Avalon's** immortal question "Why?" comes the **Dave Clark Five's** succinct reply, "Because."

Handleman Posts Drop In Income

NEW YORK—Net income and sales for Handleman Co., the giant racker, dipped in the second quarter of the company's fiscal year ending Oct. 30.

Net income for the second quarter was \$2,502,000 or 56 cents per share, compared to \$2,571,000 or 58 cents per share in the same period last year, a 2.7% decrease. Sales for the period decreased 4.4% to \$58,582,000 from \$61,269,000 last year.

For the first six months this year, earnings were \$4,326,000 and sales were \$113,110,000, compared to last year's earnings and sales of \$4,414,000 and \$116,948,000, respectively. Earnings per share were 97 cents this year compared to 99 cents last year.

Bubbling Under The HOT 100

- 101—NASTY GIRLS, Vanity 6, Warner Bros. 7-29908
- 102—GOT TO BE THERE, Chaka Khan, Warner Bros. 7-29881
- 103—DOO WA DITTY, Zapp, Warner Bros. 7-29891
- 104—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 105—NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco)
- 106—FUNNY HOW TIME SLIPS AWAY, The Spinners, Atlantic 7-89922
- 107—PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 108—WHITE WEDDING, Billy Idol, Chrysalis 2648
- 109—HE WAS REALLY SAYING SOMETHING, Bananarama, London 201 (Polygram)
- 110—IT'S RAINING MEN, The Weather Girls, Columbia 38-03354

Bubbling Under The Top LPs

- 201—MILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)
- 202—DAVID LINDLEY, Win This Record, Elektra 60178
- 203—TAVARES, New Directions, RCA AFL1-4357
- 204—GOLDEN EARRING, Cut, 21 Records T-1-19004 (Polygram)
- 205—CREEDENCE CLEARWATER REVIVAL, Chooglin', Fantasy 9621 (Polygram)
- 206—SAMMY HAGAR, Rematch, Capital St 12238
- 207—SHAKATAK, Night Birds, Polydor PD1-6354 (Polygram)
- 208—GWEN GUTHRIE, Gwen Guthrie, Cotillion 90004 (Atlantic)
- 209—POCO, Back Tracks, MCA 5363
- 210—GIRLSCHOOL, Screaming Blue Murder, Mercury SRM1-4066 (Polygram)

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 20-22, **Billboard's** radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

Feb. 1-3, **Country Music Assn.** board meeting, Century Plaza Hotel, Los Angeles.

Feb. 17-19, 14th annual **Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 23, **National Academy of Recording Arts & Sciences** 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

March 4-6, **Nashville Songwriters Assn. International (NSAI)** showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, **International Tape/Disc Assn. (ITA)** seminar, Diplomat Hotel, Hollywood, Fla.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Recording Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 17-21, **National Public Radio** convention, Hyatt Regency, Minneapolis.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

April 30, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

Ask Billboard

Q. I must find out the addresses of two management companies—BNB and The Entertainment Company.

A. BNB Associates, Ltd. is located at 9454 Wilshire Blvd., Beverly Hills, Calif. 90212 (phone: 213-273-7020), and The Entertainment Company is at 40 West 57th St., New York, N.Y. 10019 (phone: 212-265-2600).

Readers are invited to send written questions to: Ask Billboard, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

Questions will be answered only in this column.

Lifelines

Births

Girl, Savannah Lauren, to Nancy and Ralph King, Nov. 4 in Durham, N.C. He is vice president of marketing for the Record Bar chain.

Girl, Taren, to Teddy and Danny Seraphine, Nov. 1 in Los Angeles. He is a member of the group Chicago.

Boy, Brooks Richard, to Beau and Joni Siegel, Oct. 18 in Minneapolis. He is a promotion rep for Elektra/Asylum.

Boy, Andrew Jonathan, to Christie and Mark Andrews, Nov. 20 in Portland. He is music director for KWJJ there.

Girl, Lauren Anne, to Karen and Denny Schone, Nov. 1 in Overland Park, Kan. He is district sales manager for WEA Corp. in Kansas City, Mo.

Marriages

Leeds Levy to Jaymes Foster, Nov. 20 in Los Angeles. He is president of MCA Music.

Lee Cohen to Lois Sarkisian, Oct. 30 in Los Angeles. He is vice president of marketing for the Licorice Pizza chain.

Deaths

Etsuro Nakamichi, 58, founder and chairman of the Nakamichi Corp., Nov. 10 in Los Angeles.

Charlotte Herman, 69, of cancer Nov. 20 in Los Angeles. She was married to bandleader Woody Herman.

K-tel, Anderson Settle On Single

• Continued from page 3

"promotional tool" to help buttress K-tel's traditional tv advertising thrust for packages of this type.

The \$5.98 album was produced and compiled prior to Anderson's October signing with Permian Records, an independent Texas label. Released on K-tel's Era label, the LP contains her own hits plus new songs.

K-tel has made a general mailing to radio and press of the package and single, with promotion handled by Cindi Drop, national promotions coordinator out of K-tel's headquarters in Minnetonka, Minn.

The Anderson incident puts further focus on K-tel's moves over the past year to enter mainstream marketing of its wares. It has been the producer of two "Hooked On" classics and swing albums, released here by RCA. Early last summer, it briefly had on the market a "Baroque Connection" package, on a label called Arrival, along with a single from the LP. The album was pulled and the master is currently in the hands of CBS for release.

Another current recording project, on K-tel's own logo, is the soundtrack to the just-released Hanna-Barbera animated feature, "Heidi's Song." Veteran tunesmiths Sammy Cahn and Burton Lane wrote the eight-song score, one number of which, "It's A Christmas Day," is being sent to programmers on a strictly promotional basis.



NEXT FRAME—The J. Gells Band's lead singer Peter Wolf, second from left, chats with executives from EMI America at a reception honoring the group's new LP "Showtime." That's Steve Van Zant at far right conferring with Gells' producer/keyboardist Seth Justman.

Puzzling Promotional Ploy: Japanese Jigsaw Jacket

TOKYO—Tokuma Musical Industries here is experimenting with an unusual marketing ploy for the recently released album "Jigsaw Party" by the Venus, a well-established local pop group: a jacket in the form of a jigsaw puzzle.

The first 30,000 copies of the album come with the jigsaw sleeve. Although the sleeve costs Tokuma around \$1 a unit, instead of the usual sleeve manufacturing tab of around 35 cents, the album is selling for \$9.25, about a dollar less than the price of most domestic repertoire LPs.

Says Ken Hasunuma, Tokuma Musical Industries producer: "It's a package containing the group's top hits, plus the newest single, so we can produce it more cheaply than one with all new material, and still provide the extravagant sleeve at a lower price than usual."

Jigsaw puzzles have always been popular in Japan, and there's currently a pre-Christmas puzzle sales boom. Many jigsaw puzzles here have featured replicas of old album sleeves.

"Having decided we'd go for a sleeve which could be broken up into many pieces, we picked out the Venus group because it seemed to fit in with the general concept," Hasunuma says. "Judging by initial media and consumer interest, it looks like a winner, in which case

we're likely to come out with future jigsaw jackets."

An extra promotional boost for the Venus dance music LP comes when the group, along with the Shannels, Black Cats, Tokyo JAP and M-Band, are featured in the first dance party staged at the huge Nippon Budokan Hall here Dec. 16.

The hall's 2,500 seats will be removed from the main arena to make room for an expected 10,000 dancers at the event, which is being sponsored by TBS Radio. Three other dance parties are scheduled for the end of December in Japanese centers, featuring Venus alongside acts from CBS/Sony, Epic/Sony and Victor Musical Industries. It is all a spinoff of the "Dance Contemporary" promotional project here (Billboard, Nov. 20), in which 11 record companies are jointly investing.

WB Music Find Raises Issues

• Continued from page 4

George Gershwin's will calls for the manuscripts to be delivered to the Library of Congress; Cole Porter's will makes them available to the Porter archives at his alma mater, Yale.

Copyright experts stress that original contracts must be referred to in order to gain deeper legal understanding of ownership. Warners, however, has been making termination deals with a number of the authors' estates, including those of Porter and Gershwin. Under terms of the 1976 Copyright Act, authors or their estates can recapture copyrights during a 19-year extension period. Further legal entanglements could surface in establishing whether material never published in effect stands as a new copyright at the point at which it is published. As for those crates, Warner Bros. has removed them to an unknown location under tight security.

This whole affair has not gone unnoticed at other old publishing houses. They are looking into their warehouses, too, to seek out unpublished material and assess ownership.

Trade Cancer Line

• Continued from page 3

all donors and the employees of all donor companies through special booklets, which will also acknowledge the contributions. Deadline for listing of donors is Dec. 17.

Because of the recession, the Industry Committee of the AMC has decided this year to forego the yearly industry banquet, held for the last 14 years.

Inside Track

Pickwick's rack division is deliberating the opportunities in continuing as vendor for the 55 Zody's Discount Department Stores, after that chain's parent company, HRT Industries, announced it would file Chapter XI of the Bankruptcy Code in an effort to reorganize, Pickwick senior vice president Eric Paulsen says. The impact of the bankruptcy action strikes at what is acknowledged as the largest racked account serving the nation with Latin product. Insiders feel the effect of the Mexican peso's severe devaluation in the U.S. constricted Zody's volume.

Meanwhile, at the Pickwick racks wing, experiment is going on in marketing a line of cookware gadgetry primarily in the homemaking departments of accounts where they are already servicing records and tapes. . . . You can mark your 1983 calendar for the annual NAIRD confab Decoration Day weekend at the plush Pick Congress hotel in Chicago's Loop. . . . CBS Records has cancelled its previously scheduled early '83 sales confab in Puerto Rico.

Track salutes Evan Lasky and Danjay Music, who have sent copies of the WEA list of albums going \$6.98 (see stories this issue) so their Budget Tape & Records retail franchises can react accordingly. Unless this is done, one-stop-served retail can't roll with the punch. . . . Suffolk Marketing is using full-page newspaper ads to solicit mail orders for its tv-marketed albums that have slowed down. It's LPs for \$7.98, tape at \$9.98, with \$1 off each album if you order more than one up to five units. . . . Maria Cole, the former Ellington singer and mother of singer Natalie, has been named her daughter's conservator by an L.A. Superior Court. Cole said her daughter will soon undergo surgery for a throat nodule and that during the stress period of from two to three months she was made guardian of her daughter's person and estate.

Marvin Gaye's "Midnight Love" package skyrockets, but his onetime Hidden Hills, Calif. ranch-mansie goes on the block to satisfy an almost \$4 million tax bite. The IRS took over the northwest Valley holding in a personal bankruptcy proceeding Gaye filed in 1978. The expanse is valued at into seven figures. . . . John Scales heads the three-store Warehouse experiment in computer software being conducted by Integrity Entertainment. The chain buys some from Softsell, the firm which hired ex-WEA national accounts exec Rich Lionetti, and some direct. . . . Watch for an announcement from an industry chain soon to bow computer hardware and software simultaneously in all its locations.

Video Game Vagaries: The California Board of Equalization has suggested to the state legislature it consider a 6% arcade video gross tax estimated to produce \$50.5 million revenue from \$832 million gross.

In-store demonstration impelled Paul Simon into purchasing the first copy of European harpist Andreas Volleweider's CBS disk, according to CBS Masterworks marketing boss Harold Fein, who was so informed by Rizzoli's store manager John Brancati. . . . Don Kirshner got more than \$2 million for his 32-acre, 17-room New Jersey home in an auction. He paid \$662,500 for the place. . . . Warner Bros. Music's Chuck Kaye, Screen Gems-EMI's Lester Sill and ATV's Sam Trust recall 1982 and forecast 1983 for the Assn. of Independent Music Publishers' luncheon Tuesday (30) at Gio's, Hollywood. Call Anita at (213) 463-1151 for reservations. . . . KCBO-FM's promo manager Dennis Constantine is supplying stickers, reading "You've Heard It On KCBO-FM," to the five Denver Sound Warehouse stores. When

BOOK REVIEW

Sedaka Tells Of 'Laughter' & Tears

"Laughter In The Rain, My Own Story," by Neil Sedaka, G.P. Putman's Sons, New York, 253 pp. \$14.95.

"Didn't you used to be Neil Sedaka?" Piercing words to a man whose plunge to oblivion was as quick as his skyrocket to success. "Laughter In The Rain," Sedaka's autobiography, is a candid look at the rise and fall of a performer—and his amazing comeback.

A self-described "Jewish mama's boy" as a child, Sedaka soon learned that rock'n'roll, and not the study of classical piano at Juilliard, would be his ticket to popularity and acceptance. The struggle with his mother and her attempted suicide after he ended her management of his career are painfully recalled.

But this is more than just a personal story. Sedaka's career parallels the early years of rock'n'roll. These

were the Brill Building days when he and collaborator Howard Greenfield, Carole King (his high school girlfriend) and Gerry Goffin, Paul Simon and others cranked out hit after hit for Al Nevins and Don Kirshner's Aldon Music. After "Stupid Cupid," a hit song he and Greenfield wrote for Connie Francis, Sedaka was determined to record his own songs.

By 1963, he had amassed 10 top 10 hits, including: "Oh, Carol," "Stairway To Heaven," and "Breaking Up Is Hard To Do," with record sales totaling 25 million. But with the coming of the Beatles, artists such as Sedaka, Fabian, Frankie Avalon and Bobby Rydell vanished from the charts. Sedaka is frank about his emotional state during this time: "I found myself completely destroyed. The balloon had burst, the dream was over." With the spotlight gone, it

was back to writing behind the scenes until the 1970s.

It was the love for his family and his vow to make a comeback that pulled him through "the valley of despond," he writes. Moving to England, where he found more hospitable audiences, Sedaka began his reemergence. Then an association with Elton John and Rocket Records enabled him to launch his return in the U.S. with the album "Sedaka's Back" and the No. 1 single "Laughter In The Rain" in 1975.

And what about Elton John? He writes, "I appreciated what he had done for my career," and attributes the end of their friendship to "hangers-on" surrounding John. "I'm sorry to say that these people may have repeated stories out of context and told out-and-out lies in order to break up our relationship." He adds, "It's something I'll always regret."

PETER MUSTICH

Back Track

30 years ago this week: ABC Broadcasting and the Dumont network shook up tv with their announcements they were going into their own syndication of programs. . . . The Dept. of Commerce was readying an exhaustive survey of the entertainment industry. . . . Jo Stafford set for a bi-weekly tv show early in 1953. . . . Pocket Book Inc. was testing its own 35-cent Bell label singles in test N.Y. stores. . . . Arthur (Guitar) Smith and his Cracker-Jacks pacted to do a syndicated radio show for Procter & Gamble. . . . Johnny Kaplan assumed sole ownership of Sensation Records when his partner Bernie Besman left Detroit for California.

20 years ago: Bill Gavin named contributing editor of Billboard, handling radio programming. . . . Allan Sherman getting a whopping 60 cents for each "My Son The Folk Singer" LP as performer, writer and producer. . . . Morty Palitz, 53, veteran a&r producer, died. . . . Fantasy Records' founder Sol Weiss bowed a second Bay area studio. . . . Billy Deaton, KMAC, Houston country DJ, signed with Smash Records. . . . Pickwick International opened in the U.K. with Monty Lewis as boss. . . . Martin Haerle named vice president, sales, at Starday Records by Don Pierce. . . . Sonny Bono of Record Merchandising was elected sergeant of arms for the L.A. promo men's association of which Russ Regan of Buckeye Distributing was elected prexy.

10 years ago this week: The Supreme Court agreed to review California vs. Goldstein, a classic antipiracy decision. . . . Chicago's Merrill Rose thinking chain, with three stores planned to augment his S. Wabash citadel. . . . Warner Bros. Records new regional reps' slate included Worthy Patterson, New York; Gary Davis, San Francisco; Alan Mink, L.A.; Eddie Gilreath, Atlanta, and Roy Chiovari, Chicago, while Bob Regehr was appointed PR and development boss. . . . Fantasy added the Milestone catalog. . . . Stax Records' chairman Al Bell received the National Pacesetter citation from the Department of Commerce.

Vid Game Firm Apollo Files Chapter XI

NEW YORK—The Nov. 12 Chapter XI bankruptcy filing by Richardson, Tex.-based Games By Apollo is being attributed to pressure for payment from the company's advertising agency, Benton & Bowles.

The video game software manufacturer owes its agency \$2.5 million, a figure representing only half of the year-old firm's total debts. The bankruptcy filing occurred one week after Benton & Bowles obtained a temporary restraining order prohibiting Apollo from disposing of its inventory in any way.

The agency wanted to sell the inventory itself, to pay the \$2.5 million debt for ad services. But rather than appear in court to respond to the temporary restraining order, Apollo filed Chapter XI.

Apollo president Patrick Roper has said he expects the company to reorganize and return in smaller form.

Talent in Action / No.1 Awards issue

To reach #1...it takes TALENT IN ACTION

When you hit No. 1 in Billboard, you've hit top, the very top. Billboard is the No. 1 international newsweekly of music & home entertainment, and Billboard's got the charts to prove it, charts that track TALENT IN ACTION around the music world. When you hit the Billboard charts, you've hit the summit...

Being No. 1, Billboard also knows that it's one thing to reach the top and another to stay at the top. That's why this year Billboard is expanding it's No. 1 Awards issue to feature TALENT IN ACTION, highlighting 1982 in charts, events, headlines, stories, photos, talent listings—and capsule reviews of the year in every music category represented in Billboard's vast repertoire.

CHARTS:

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LISTING:

Hundreds of active artists, managers and agents from A to Z.

FEATURES:

The Year In Talent, The Year in Film/Video/TV, The Year In Radio, Top Industry Events of '82, The Year In Pictures, Star Reflections, New Talent To Watch, Top International Hits, plus summaries of the year in all musical categories, plus much more.

Advertisers, subscribers, regular readers, collectors and consumers will be focusing their attention on Billboard's exciting TALENT IN ACTION/NO. 1 AWARDS issue—No. 1 *must* reading for the entire world of popular music—in the December 25th special issue of Billboard.

The editors and research staff of Billboard have combined their talents to produce a dynamically visual, entertaining and informative edition you'll go out of your way to own! Because Billboard knows what it takes... and *that's* TALENT IN ACTION!!

A special section highlighting live talent from Australia will be included in this year's issue.

AD DEADLINE: December 3rd

Billboard

to be a part of this premier issue call:

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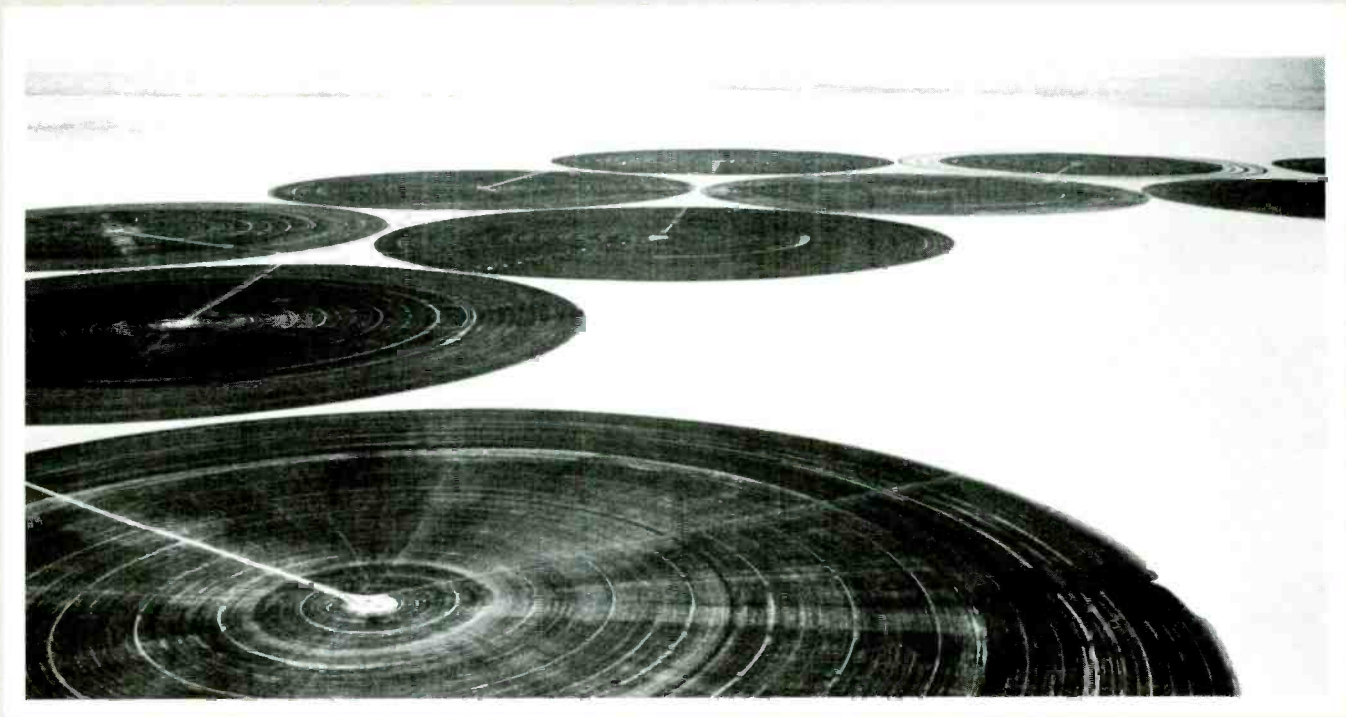
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